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CKUA'S 60th ANNIVERSARY



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THE ALBERTA EDUCATIONAL
COMMUNICATIONS CORPORATION

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To Alex Mair, for "Sixty Sensational Years", the historical timeline information that appears on many of the pages.

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* * *

Should you be interested in obtaining additional copies of "A Sound for All Seasons", you can do so by enclosing \$3.00 per copy and addressing your request to:

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Alberta

THE PREMIER OF ALBERTA

Legislature Building, Edmonton, Alberta, Canada T5K 2B7 / 403/427-2251



MESSAGE FROM PREMIER GETTY

ACCESS NETWORK - CKUA AM.FM has provided Albertans with a radio service unlike any other in Canada.

Since its inception as the first educational radio station in Canada, CKUA has achieved many other "firsts". One interesting example occurred in 1928 when, I am told, CKUA became the first Western Canadian radio station to broadcast a play-by-play football game between the Varsity Golden Bears and the Edmonton Eskimos. On May 23rd of that year, it also presented Canada's first school broadcast. In 1946, it initiated programming especially for listeners in the far north featuring weather reports, fur prices, and news of general interest to trappers and miners.

CKUA AM.FM continues to provide a valuable service to the people of this province. On behalf of the Government and Province of Alberta and the many Albertans whose special needs and interests it serves, I congratulate the station on its 60th Anniversary.

Don R. Getty



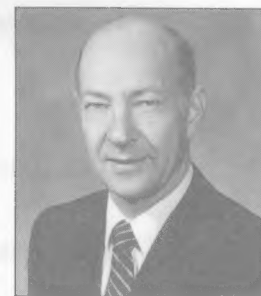
TECHNOLOGY, RESEARCH
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Office of the Minister

MESSAGE FROM THE MINISTER



On November 21, 1927, the University of Alberta officially signed on CKUA.AM as the "Voice of the University". At that time, the station brought lectures, music, and local plays to the Edmonton area.

What a long way it has come since! Today, the station is available to 85% of the province's population. Its broadcasts include both formal-education and lifelong-learning programming, designed to explore in-depth topics of concern to Albertans. The schedule is aimed at improving the knowledge and understanding of special-interest groups in a variety of subject areas, proudly carrying on the tradition established so many years ago, of serving Albertans.

As Minister responsible for ACCESS NETWORK, it is my pleasure to extend to CKUA AM.FM my best wishes, and those of my colleagues, for continued success.

Leslie G. Young
Minister of Technology,
Research and Telecommunications



It is with great pleasure that the members of ACCESS NETWORK's Board of Directors join me in paying tribute to CKUA AM•FM.

Throughout the station's history, its broadcasting format has been adapted to meet the needs and interests of diverse audiences. A strong presence in the provincial community, CKUA provides Albertans each year with 6500 hours of high-quality educational, cultural, and informational programming. The station annually contracts numerous writers, performers, and musicians from around the province to produce the exceptional broadcast schedule for which it is noted. Part of CKUA's appeal is derived from its vast music library, which houses Western Canada's most complete collection of classical and jazz music.

The Board of Directors wishes to congratulate CKUA AM•FM as it enters its seventh decade of service.

Chairman,
Board of Directors

Sixty years ago, an inventive group of visionaries at the University of Alberta signed on CKUA AM to serve the Edmonton area. With a minimum of radio equipment and a maximum of dedicated effort, these pioneers initiated educational radio in the province, and for that matter, in Canada.

Today, ACCESS NETWORK—CKUA AM•FM is available to 85% of Albertans by means of satellite delivery to 16 transmitters located throughout the province. Much of its educational, cultural, and informational service is devoted to music, dramas, documentaries, and special-interest programming. Further, CKUA provides up-to-date coverage of provincial, national, and international events, while giving special attention to important regional events that directly affect Albertans.

I offer my thanks to the committed staff members, both past and present, and to the many talented Alberta artists who have contributed to the station's 60 years of service.

President and Chief
Executive Officer



CKUA AND 60 WONDROUS YEARS OF RADIO

by Joe McCallum



In 1967, I was asked to write a brief history of CKUA as a Centennial project for Alberta Government Telephones. (AGT operated the station at that time.) This was published under the title *CKUA & 40 Wondrous Years of Radio*. When asked to prepare an article on the 60th anniversary of CKUA, the suggestion was made that I use some of my historical material. After reviewing the Old Radio Programs section, I thought, who would remember these shows unless they were practically senior citizens? Anyway, I did an informal survey at the station of people in their twenties and thirties. To my surprise, most of them had heard about the Golden Age of Radio and were enthusiastic to know more about it. (I hadn't taken into consideration the nostalgia that keeps cropping up in our culture.)

So, in the words of the late, great Jackie Gleason—"And away we go!"

THOSE OLD RADIO PROGRAMS

Have you ever watched TV on a Saturday morning? You know, shows like "Bugs Bunny", "Mighty Hercules", "Smurfs", "Tom and Jerry", "Spiderman", "Care Bears Family", and "Astroboy"? They are certainly well-animated. But they don't leave anything to the imagination. If you're able to recall old-time radio, you'll remember that imagination was a very important part of it. When such shows as "The Lone Ranger", "Batman", "Superman", and the "Green Hornet" were adapted for television, something was left out—room for our minds to work. Everything was right there on the screen to see and hear.

"Return with us now to those thrilling days of yesteryear!" That's how the radio announcer introduced a "Lone Ranger" program. And that opening was characteristic of the medium. People readily listened—and believed—because radio seemed so real and true, because it checked out in many of its details. When Dick Tracy claimed that his secret cryptography book could break any code in the world, he wasn't boasting: It could unravel both Captain Midnight's code and Orphan Annie's code. (When you understood the code, it usually gave you a hint of what was going to happen in the next episode.)

And the people behind the microphone respected their audience. For instance, when the actor who played the Lone Ranger was killed in a car accident, the next set of scripts had to be thrown out and replaced by ones in which the Lone Ranger was silent. Tonto took over, although the producers still faced the problem of introducing his partner's voice without startling listeners. The new Lone Ranger was gradually introduced to enable people to accept him. After long silence, he grunted a few words, croaked some sentences, then finally, in a full rich voice, said, "*Who's been watching the silver mine, Kimosabe?*"

Yes, radio had much regard for its followers.

The Lone Ranger actually made his debut on January 30, 1933, over radio station WXYZ, Detroit. The "William Tell" overture was the theme music from the beginning. Of course, in the 1930s, there was no such thing as tape, and disc recording was

In 1927, you could buy a house with three bedrooms and a double garage in Jasper Place or Bowness for \$900.00. Also in Edmonton, the bits and pieces of those things that were to become radio station CKUA were coming together nicely.

risky and of poor quality. So, when the series was first carried by the various networks, the cast had to do three live performances to accommodate three different time zones. (All network radio shows had to be "live" for the three different time zones. The same situation occurred in the early days of television.)

Some amusing "bloopers" occurred when programming was broadcast live. One of the funniest was the time the sound-effects man was imitating Silver's galloping hooves, and an actor goofed by remarking, "Listen, I hear a white horse coming." Which reminds me. There was the time on a "Gangbusters" show when an actor said, "I'm going to take this gun and shoot you dead." The sound-effects man couldn't get the props gun to fire the blanks, so the actor ad-libbed, "OK, I'll take this knife and kill you." At this point, three gunshots were heard.

Dramatic sound effects were produced very ingeniously—and very simply: dried peas rolled in a box reproduced breakers tumbling on a beach; rows of dangling wood blocks were activated to simulate rank after rank of soldiers on the march; and cellophane crumpled between the fingers created a raging forest fire.

Most of radio didn't chill your blood. It warmed your heart. The horror shows were far outweighed by the many comedies that convulsed families with laughter. Indeed, radio dominated home life in the evening as much as television does today. In that so-called Golden Age, everyone gathered around the big console in the

living room and settled down to listen to: *"Hello again, everybody, this is Jack Benny"*, the man with running gags about his squeaky violin, his youthfulness (a perennial 39), and his money vault, whose keeper was always enquiring after the health of President Calvin Coolidge. And Jack's ostensible feud with another comedian, Fred Allen, never failed to amuse.

Radio shows and their stars became well-established: Charlie McCarthy; Fibber McGee and Mollie; Bob Hope and his good buddy Jerry Colonna; George Burns and zany Gracie Allen; Jimmy Durante; and Red Skelton with his brilliant characterizations of The Mean Little Kid and Freddy the Freeloader. Plus a host of others: "Baby Snooks", played by Broadway star Fanny Brice; "Ozzie & Harriet" (their son, Ricky Nelson appeared with Mom and Dad and went on to stardom as a teenage singing idol); "Amos 'n' Andy"; Eddy Cantor on "The Chase and Sanborn Hour"; "The Aldrich Family"; "The Life of Riley" with William Bendix; Bob Burns and his Bazooka; "The Lux Radio Theatre", hosted by that great showman, Cecil B. De Mille; "The Kraft Music Hall", on which Bing Crosby was the star for many years; Eve Arden as "Our Miss Brooks." And Arthur Godfrey, who got his start toward fame when he broke down as he reported the funeral procession of Franklin D. Roosevelt.

You heard a lot of popular music in those days, live music by the orchestras of Vincent Lopez, Xavier Cugat, Wayne King, and Paul Whiteman. Their singers included Rudy Vallee, Al Jolson,



Elsewhere in 1927, Charles Lindberg was getting ready for his solo flight across the Atlantic. And a young lady named Miss Caroline Eagen was organizing a Decency Club in Burlington, Wisconsin. Members of Miss Eagen's group were pledged to "not smoke or pet and to take no intoxicating drink except in the company of their parents."

CRUISE AND 60 WONDERFUL YEARS OF RADIO



George E. Jessel, Kate Smith, Morton Downey, Helen Morgan, Jane Froman, Ethel Waters, and Jessica Dragonette. And a big part of broadcasting was sports. The American networks carried football and baseball games, and here at home there was "Hockey Night in Canada" with Foster Hewitt.

During the Depression of the 30s, cheap "pulp" (paperback books) were a common form of reading. Many were produced in serial form, one of the more popular being "The Shadow", which was eventually adapted for radio. Does anyone remember Lamont Cranston, wealthy man-about-town? "The Shadow" was radio in its glory, a marvelous phantom of fancy. His vanishing act always spelled defeat for the Forces of Darkness. Years before in the Orient, Cranston had learned the power to cloud men's minds, hence, in the closing part of an episode, the sombre line *"Who knows what evil lurks in the hearts of men—THE SHADOW KNOWS!"*

Another opponent of evil was a mild-mannered reporter who would sneak away from the city desk, duck into a closet, and emerge seconds later in his blue tights, red cape, and matching monogrammed sweat shirt. His voice (tenor) announced *"This is a job for. . . (bass) SUPERMAN!"* We knew he wasn't a bird or a plane, but we believed he could fly above the tallest buildings, not to mention racing to catch speeding bullets.

Britt Reid also knew a trick that turned him into the "Green Hornet." First there were the strains of the "Flight of the Bumble Bee", then the announcer would intone *"THE*

GREEN HORNET! He fights public enemies who try to destroy our America!" (Canadians didn't mind the American propaganda because they knew that the Green Hornet would protect them, too.) He drove around at great speed in his Black Beauty automobile, fighting crime with the aid of his faithful Filipino valet, Kato. And, at the end of the program, a newsboy would shout the headline: *"Murder case solved—Green Hornet still at large!"*

The commercials were fun: the handsoap "L—A—V—A, L—A—V—A"; "Don't despair, use your head, save your hair, use Fitch Shampoo!"; "Call . . . for . . . Philip . . . Morreeessss!"; and the product that sounded like the rhythm of a train—"Fight a headache. . .three ways. . .BROMO-SELTZER. . .BROMO-SELTZER. . . BROMO SELTZER." Yes, sound was King in those days. With a little music, a few clever background effects, and an unseen host, radio transported you from your living room into a different dimension. When Raymond, the host of "The Inner Sanctum," welcomed you with his cheerily fiendish *"Good evening, friends"*, you could visualize the vampires hopping out of their coffins, just as you knew exactly what Fibber McGee's closet looked like, or Jack Benny's Maxwell, or Allen's Alley. And when Frank Gallup said *"Lights Out"*, no one got up to go to the kitchen for a snack.

As a matter of fact, there were any number of mysteries to choose from. In addition to "The Shadow", you got goose pimples from "The Inner Sanctum", "The Whistler", "The Weird Circle", and "Suspense." If cops and robbers was your cup of tea, then you listened to "Boston Blackie", or



In the tiny Alberta community of Drayton Valley, the year 1927 saw the first tractor arrive there. Just seven years earlier, the local postmaster, W.J. Drake, decided to rename the community after the little village in Hampshire, England, from which his wife had come. So Power House became Drayton Valley.

"Gangbusters", or "The FBI in Peace and War." And "Big Town" with Steve Wilson, Managing Editor of the Illustrated Press, portrayed by movie actor Edward G. Robinson. Soap operas, too, were a staple in the '40s and '50s: "The Proctor and Gamble Hour"; "Life Can Be Beautiful"; "Ma Perkins"; "Big Sister"; "The Road of Life"; "The Right to Happiness"; and "Pepper Young's Family." (You can still hear the voice of Pepper Young on some TV commercials.)

Even today, people know about the Big Band era. With improvements in remote broadcasting, the networks were airing Tommy Dorsey and Jimmy Dorsey, Artie Shaw and Benny Goodman, Guy Lombardo and Stan Kenton, Glenn Miller, Russ Morgan, and Harry James, each playing from famous hotels and nightclubs in New York or Chicago, San Francisco or Los Angeles. Vocalists like Frank Sinatra and the Andrews Sisters were making it big, too! (You hear this kind of music on CKUA's popular "Old Disc Jockey" program on Sundays.)

The three most memorable broadcasts of the 1930s? King Edward VIII's Abdication Speech in '36; the death of the *Hindenburg* airship as described by Herb Morrison in '37; and Orson Welles' production of "War of the Worlds" in '38. The last was so realistic a production that the entire east coast of the United States (and parts of Canada) was in panic at the thought of invaders from outer space. Never before or since has radio produced such total shock.

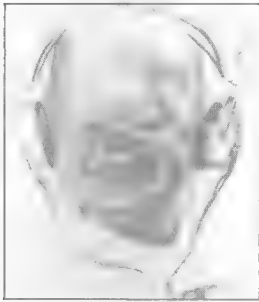
In 1939, with the outbreak of war in Europe and, in 1941, in the Pacific, the War

Correspondent was making live broadcasts from any number of places around the world, notably Edward R. Murrow, reporting nightly from London, even during the Blitz. Back home, network personalities presented the newscast: Lowell Thomas, Gabriel Heatter, H.V. Kaltenborn, Elmer Davis, Walter Winchell and, here in Canada, the late Lorne Greene (the Voice of Doom). When these men brought you up to date, you paid attention! Their delivery was authoritative and described world happenings so vividly you felt you were part of them. During World War II, radio also relayed stirring speeches by Winston Churchill and Franklin D. Roosevelt's famous "Fireside Chats" (plus, thanks to short

wave, the rantings of Adolf Hitler).

What was CKUA doing during these years? Well, Edmonton was the start of the Alaska Highway, then under construction. Engineers and materials were constantly being brought in by air. Indeed, many U.S. military personnel were stationed here, so CKUA was asked to become part of the American Armed Forces Network. And so the station was busy broadcasting some top network shows—with commercials deleted, of course. Even during the late '40s and early '50s, CKUA was producing its own version of "Command Performance" and "One Night Stand."





RADIO: IN THE BEGINNING



H.P. Brown, CKUA's first announcer and studio manager

With the aid of a wind-tossed box kite holding aloft a thin, wire antenna in stormy skies over Signal Hill at St. John's, Newfoundland, Guglielmo Marconi plucked three faint dots out of the air.

Marconi's achievement on December 12th, 1901, demonstrated that there was great promise for communication without wires—"wireless" for the telegrapher and "radiotelephony" for the human voice. Except that, for the next two decades, there was much concern over the lack of privacy in wireless communication. Old thinking was still fixated on point-to-point communication: It was disconcerting that wireless signals scattered every which way and that anyone who cared could listen in. As did David Sarnoff, the young man who would become the architect of one of the largest communication complexes in the world, the National Broadcasting Company (NBC). Could it have been prophetic that the signal flashed across the ocean from the Cornwall coast of England to Marconi, the letter "S" in Morse code, was the initial letter of the name of a giant figure in the history of broadcasting?

In April of 1912, in the tiny radio station on top of the Wanamaker department store in New York City, employee David Sarnoff picked up the wireless message "S.S. *Titanic* ran into iceberg—sinking fast." For three successive days and nights, Sarnoff riveted world attention on the rooftop station (which Wanamaker used primarily for communication with its Philadelphia branch) as he jotted down the details of the disaster off Newfoundland and the rescue of the few who survived it.

As early as 1915, Sarnoff was determined to deliver music to American homes by wireless, thus making radio as much a "household utility" as the piano or the phonograph. The transmitting problem had been solved, and he foresaw a receiving mechanism, designed as a simple "Radio Music Box" sitting on a table in the parlor or living room, that would be capable of sufficient reception to make broadcast programming enjoyable. However, it was nine years before he made the change from employee to entrepreneur.

Broadcasting in Canada started with some test programs in 1919 carried out by the Canadian Marconi Company of Montreal. It began regular programming in December, 1919. (The Marconi station's call sign of XWA is now CFCF, Montreal.) In the United States, KDKA, Pittsburgh, operating experimentally in 1916, made its first scheduled broadcast on November 2nd, 1920. However, WWJ of Detroit has long claimed that, on August 31st, 1920, a radio program was aired and that the service continued on a regularly scheduled basis thereafter. Be that as it may, CFCF has been operating since December, 1919, as a public broadcaster of regular programming. That makes it the oldest broadcasting station in North America.

Where does CKUA fit into the picture? Well, in 1921, H.P. Brown, who was in charge of the visual-aids department of the University of Alberta, went to the United States on holiday to get some extra experience in photography. While there, he happened to hear a broadcast from KDKA, Pittsburgh, and became interested in this fascinating new medium. Upon returning to Edmonton, he built

All of the people putting CKUA together for its first broadcast knew they were making radio history, but didn't realize that much of the world was going to be in for a time of trouble. Two years later it was Black October on North American stock exchanges, and the trouble really got started.

a receiving set so that he could tune in to the increasing number of American stations starting up in business. In those days of no government regulations, stations could set up powerful transmitters that blanketed large sections of the continent with their signal. So Brown was able to pick up broadcasts from all over the U.S. and Canada, and sometimes even Mexico.*

"H.P." was intrigued by the educational possibilities of radio and, as early as 1922, suggested to a colleague, Professor Ottewell, that "It'd be a smart idea if our own University got in on the deal . . . like the U of A operating a station of its own." Ottewell agreed, but pointed out that the time was not yet ripe for such a venture. First, the equipment being used by commercial radio stations was pretty rickety stuff that was still in the process of development and would doubtless be obsolete in a year or two. Second, the University didn't have any money for the purpose of fooling around with the new invention. That seemed to settle the matter. However, his radio idea continued to nag "H.P." for five whole years, right into 1927.

*Early in 1937, the Havana Treaty provided an entirely new system of frequency allocation for broadcasting stations in North America.

In the meantime, new and exciting things were occurring in the radio business.

On June 1st, 1923, Sir Henry Thornton, the president of Canadian National Railways, set up a Radio Department within the CNR, and shortly afterwards a receiver was installed in the observation car of a train. As the passengers crossed the continent, their journey was periodically enlivened with concerts picked up en route from American and Canadian stations. Soon, there was a radio service on all CNR mainline trains. And on February 27th, 1924, the

railway's first radio station was opened: CNRO, now known as CBO, Ottawa. Eventually, it operated six stations across the country, their call letters all starting with CNR. They formed the first national network and were the nucleus of the CBC network. (In 1937, the Canadian Broadcasting Corporation was established and later organized into two networks: The Dominion Network and The Trans Canada Network of the CBC.)

In the United States, David Sarnoff founded the National Broadcasting Company on November 15th, 1926, the first radio network in that country. Eventually, a decision was made to split NBC in two. The engineers who drew the circuitry maps of the twin, but different, operations became somewhat confused; in order to keep things straight, these were identified by color, thus creating the Red and Blue networks of the National Broadcasting Company. Later, the Blue one was sold and became ABC, the American Broadcasting Company. On September 18th, 1927, the Columbia Broadcasting System was born. It, too, was subdivided into units, and many of these were incorporated into what became the giant Mutual Radio network.



1926: the Journal Building, the site of CKUA's first broadcasts



TAKING THE UNIVERSITY TO THE PEOPLE



Sheila Marryat, CKUA's first program manager



R.M. MacDonald, an early CKUA performer, producer, and program director



1927: transmitter tower and transmitter house

While H.P. Brown was tinkering with his home-made receiver, his idea of educational broadcasting was about to be partially realized. In 1922, members of the U of A's Department of Extension who were travelling in all kinds of weather and speaking to audiences of varying sizes also began thinking like "H.P." "Taking the University to the people" via the new medium would greatly simplify things because they would be able to reach more people but without having to leave town.

Arrangements were made with CJCA, at that time operated by *The Edmonton Journal*, to carry lectures and talks by faculty members now obliged to go only as far as the Journal Building, where the studio and the transmitter were located. Later, a microphone and amplifier were installed in a corner of the office of the director of the Department of Extension, with a telephone line to CJCA. In 1926, a studio of sorts was installed by hanging burlap drapes from overhead crossbeams, and music was also fed to CJCA for transmission. However, it soon became evident that the U of A would require its own station in order to broadcast increased programming.

By 1927, new radio equipment was being designed and the medium was flourishing in many parts of the world, but the University still didn't have money for "fooling around" with its own station. So it was about this time that "H.P." began to weave a web of deception.

When the matter of University grants came up in the Legislature early that year, included was a request for an extra \$700 for a

new lecturer in the Department of Extension. The request was granted. Several months passed, during which time no one noticed that the new lecturer had not arrived on the scene. Further, nobody paid any attention to a number of electrical-engineering students who were very busy in their spare time—creating a radio transmitter and antenna. When this had been achieved, the Department bought two windmill towers 75 feet high, added some old iron poles to make the towers 25 feet higher, then attached the antenna between them. (The whole contraption actually stood on campus until 1966.)

A man called W.W. Grant, then operating CFCN in Calgary, was asked for assistance. The transmitter and towers were duly installed, and a small shack constructed just south of Athabasca Hall. In what is now the Power House, a neat little control room and a studio were set up, the studio being a truly wondrous thing if old photographs are any indication. Its walls were draped with burlap sacking that had been purchased for \$25.00 from a local brewery, and the floor space was occupied by a grand piano and assorted chairs. The new station was ready for business—except for the little matter of an operating licence.

The Department of Extension applied to the proper authorities, only to be informed that licences had already been granted to three stations in Edmonton (CJCA, CFCK, and CHCY). And that was enough! Nonetheless, the decision had to be reversed. Presented with the fait accompli of equipment ready and waiting

See attached information

We do not know the
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for a dozen or more lecturers to take to the air on all manner of informative subjects, there wasn't much the authorities could do but give the go-ahead. And so, on the evening of November 21st, 1927, CKUA made its debut.

The night CKUA went on the air was memorable. In a couple of ways. First off, the station couldn't "get up" to its own frequency and couldn't be heard. Fortunately, one of the men involved in the inauguration, W.W. Grant, operated CFCN in Calgary, which was on a nearby frequency. CKUA's signal would be heard just beautifully on that one. Grant promptly called Calgary, kicked his own station off the air, and got CKUA off to a good start. Then there was the incident of the photographs. "H.P." Brown had brought along his photographic equipment to take pictures of the participating artists. In those days there were no flash bulbs, and he was using powder to set off his flashes. When he took the first photograph, the nap on the burlap hanging in the studio flashed into flame. There was a fair bit of excitement until the fire was put out.

That November night, CKUA joined the radio industry with a simple, yet significant, assignment: to offer education to the people of Alberta. In all the years since, the station has consistently abided by the aspiration of its sponsors, a forward-looking group of educators who saw in broadcasting a unique opportunity for public service.

Though, initially, the station had only one paid staff member (Miss Sheila Marryat), it never lacked

help from enthusiastic amateurs or a variety of professionals. Indeed, some of the finest artists in Edmonton actually vied with each other to perform there—for free. Among those who volunteered their time and talent was Mrs. J.B. Carmichael, of Edmonton Civic Opera renown. She organized and conducted the CKUA Radio Orchestra, a 20-piece group that presented both operatic and concert music.

Fortunately for the station, Ms. Marryat was not only a versatile radio technician, program director, and on-air host but effectively performed the roles of dramatist, script writer, and play adapter at a time when legitimate theatre was being put in the shade by motion pictures. So, with the backing of her bosses, she established the CKUA Players, a group that did much to keep alive the spirit of drama during those dark years. Among those who performed in the burlap-draped studio were Inez MacDonald and her husband

In October, 1927, Prime Minister Mackenzie King talked with Prime Minister Stanley Baldwin in England, but over the trans-Atlantic telephone service that had just been installed.



CKUA's first studio, and the first official appearance of the "Grand" piano (see also page 23)

Richard MacDonald (later to be director of the Dominion Drama Festival), Charles Sweetlove, Les Pilcher, Frances Garness, Farnham Howarth, and Sue Laycock. Interestingly, one who made his radio debut at this time was Syd Lancaster, who later pioneered television in Edmonton.

After five years of successful operation, a new transmitter was installed. Now powered by 500 watts, CKUA had a vastly increased range. (Night test programs brought listener response from points as far apart as New York and Hawaii.) Studio controls and microphones were updated, and lines from various points in the city were used for remote-control programs. The University laid its own lines to the football field and to the University Hospital's recreation "Hut", from which point weekly programs of popular music were broadcast. (These Hut concerts were given for veterans of World War I still receiving treatment.) Sports activities were broadcast from the U of A's playing field, and from its hockey rink and main gym, so basketball championship contests were also relayed. Further, with the co-operation of AGT, hook-ups were established with Red Deer and Calgary stations, which, with the later addition of CJOC Lethbridge, became the famous "Foothills Network."

On May 23rd, 1929, the first school broadcast in Canada was made from CKUA. (There being very few receivers then in classrooms, radio dealers assisted by loaning equipment to schools for the day.) And in 1930, inter-arsity debates were broadcast over stations in Alberta, Saskatchewan, and Manitoba by

arrangement with the government telephone systems in the these provinces.

As mentioned earlier, Canadian National Railways was in the broadcast business. Eventually, in 1930, broadcasts from many private stations were picked up by CNR in an effort to provide a better national service. CKUA was included on several occasions, as was CJCA. This network was most active, of course, when CNR's transcontinental trains were highballing across the countryside. And the first CNR network broadcast from Edmonton originated in CKUA's studios with a program by Vernon Barford's choir.

In those early years, CKUA had a large rural audience, so many of the programs were slanted toward these listeners' preferences: "The Music Hour"; "the Homemaker's Hour"; the Old Timers' dances from Memorial Hall; and the "Hut" concerts from the University Hospital. A series of Sunday-afternoon, music-appreciation programs by Vernon Barford was also well-received, and organ recitals were picked up from various city churches. Frequent recitals were also given on the organ in Convocation Hall and, occasionally, religious plays were included in Sunday-afternoon programming.

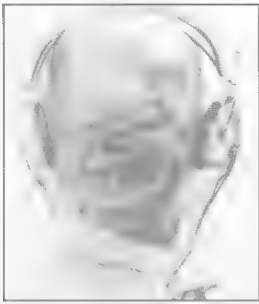
Teaching foreign languages by radio commenced in 1932. Courses were soon offered in other subjects, including a number of zoology lectures by Dr. Rowan. These featured demonstrations in bird migration using canaries and crows. The canaries were kept in a cage at the foot of Dr. Rowan's garden, open to the weather. One Christmas, the canaries were

broadcast singing away in ten-below weather. The old-type, carbon-button microphone finally froze but the canaries continued to sing!

Although station-originated programming, remote broadcasts, educational features, and music appreciation continued to be a main part of the schedule, an increasing number of hook-ups with other stations greatly broadened CKUA's scope. By 1934, the Foothills Network—composed of CKUA, CFAC Calgary, and CJOC Lethbridge—was well-established. The first citizens' radio forum, then called "The Round Table", was organized. It was originally produced in Calgary, the show later alternating between Edmonton and Calgary. "Farm Radio Forum" was another feature of the Network.

The ten years from 1927 to 1937 turned out to be quite a decade, all apart from the emergence of CKUA.

It was a time of high-flying Canadian girls. On April 28, 1928, Ethel Catherwood of Saskatoon brought home an Olympic Gold Medal and established a new world record for the women's high jump at the Amsterdam Olympic Games. And how high did Ethel jump? Five feet, three inches. Two years later, another Saskatchewan girl set another height record. On June 8, 1930, Nellie Irene Carson established a new Canadian high-altitude flight record. And how high did Nellie fly? Sixteen thousand feet.



RADIO EXPANDS



Dr. E.H. Gowan, host of "The Science Question Box"

Most of the stations in North America were developed by men who had been bitten by the radio bug. Few of them bothered to assess the future of the medium. It was a happy-go-lucky experience, financed largely by selling time to religious groups and patent-medicine dealers: the broadcast of church services and local sports events was common fare. Then came the amateur show—singers with guitars, a hillbilly band, and the request program, with its deluge of mail from people wanting to hear their names read over the air (a facet of radio that has never died). Meanwhile, CKUA was leading the way with quality programming.

The Canadian Radio Broadcasting Commission, established in 1932, had come and gone. Its successor, the Canadian Broadcasting Corporation, was in its formative years, and CKUA was the CBC's Edmonton outlet. In 1937, the Corporation was releasing 235 programs, and its Western Regional Network was carrying the station's drama series "New Lamps for Old." Plays on CKUA by Elsie Park Gowan and Gwen Pharis were also being carried by the CBC, with Mrs. Gowan as director. As it happened, Elsie Park Gowan's husband, Dr. E.H. Gowan, was an educator of note. An assistant professor of physics at the University of Alberta, he wrote and presented a program called "The Science Question Box." This popular, half-hour program was on the air from 1935 through 1941. Listeners would write in questions about science, and Dr. Gowan would answer them on air. (Mrs. Gowan recently donated her husband's scripts and scrapbooks to CKUA's archives, a much-appreciated gift.)

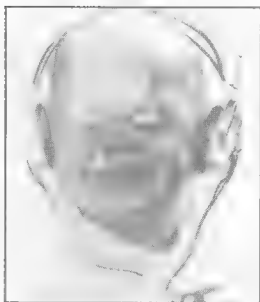
By 1940, it was apparent that a new and more powerful transmitter was needed: new stations coming on-air were conflicting with CKUA, and reception became poor in many parts of the province, particularly in the north. So a 1000-watt transmitter on the Calgary Highway became operative on September 29th, 1941, and station coverage was greatly increased, from Peace River in the north to a line through High River and Vulcan in the south.

Early in 1944, a special "first" was achieved—a newscast sent by telephone line to the north country. At the request of the American Army, CKUA began sending its regular 10:00 p.m. news to CFWH Whitehorse via an American Army line that was allocated especially for the purpose every night. (Nobody could make a phone call in or out of the Yukon Territory while this was on.) This arrangement continued through successive ownership of the line by the RCAF and the Northwest Communication System, a subsidiary of Canadian National Telegraphs.

CKUA remained the basic CBC station in Edmonton; 43% of broadcast time was devoted to CBC programs. However, early in 1950, CFWH Whitehorse joined the CBC network, and CKUA's newscasts were no longer required.

In 1929, Wyatt Earp died at the age of 80, and the first Tarzan comic strip appeared. In 1930, a man called Gilbert Labine found pitchblende at Great Bear Lake; his mine subsequently produced the fissionable material for the bombs dropped on Hiroshima and Nagasaki.

In 1934, the first Flash Gordon comic strip appeared. And that same year five little girls arrived at the Dionne household—all at the same time.



AGT TAKES OVER



Pat McDougal's mural

In September, 1944, a Radio Program Committee of the University took over the responsibility of CKUA from the Department of Extension, which had carried the load since the station went on the air. On May 1st, 1945, Alberta Government Telephones began operating CKUA, with Walker Blake as station manager. It was agreed that the U of A would retain three hours of broadcast time daily, Monday through Friday, for its programs. On July 28th, 1945, the station's facilities were moved from the campus to the Provincial Building in downtown Edmonton.

For many years, applications had been made to the Department of Transport to obtain a commercial licence for CKUA. In 1945, yet another application was unsuccessful. About this time,

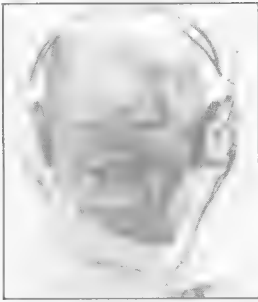
the Manitoba Telephone System sold its two radio stations, and because repeated applications for the licence had been turned down, speculation mounted that CKUA would also be sold.

However, W.A. Fallow, then Minister of Telephones, moved fast to halt the rumor. He told the press, "CKUA will remain the voice of the Alberta people", adding, "We regard CKUA as the last outpost of radio freedom in Canada—and CKUA will remain free." Equally apposite are the words of station manager Jack Hagerman, on the occasion of the switch-on of 10,000-watts broadcasting power in March, 1960: "We have nothing to sell but service."

Speculation and rumors persist to this day, but CKUA survives as Canada's only province-wide, educational, non-commercial radio station.



1949: Joe McCallum begins his long association with CKUA



SOME CKUA PERSONALITIES



1949-1982: Jack Hagerman—announcer. . . program director. . . station manager. . . corporate officer



1946-1974: Bill Pinko—announcer. . . technician. . . chief engineer

It was in May of 1949 that Jack Hagerman came on staff as an announcer, after working for several years at CFQC, Saskatoon. (His love affair with radio continues. You can hear him, Sundays on CKUA, as "The Old D.J., John Worthington.") In September of that year, a fellow called Joe McCallum, who had been doing a series of school broadcasts, "Musical Playtime", joined the announce staff. Other members at that time were Reg Shawcross, Don Rollans, and Pat MacDougall. Pat eventually left for a job in Winnipeg radio. However, when Jack became station manager, he invited Pat back as program director. (For the record, it was Pat's idea to create the huge sign you see today on the side of the building that houses the station.) Pat originated a program called "Canada Calling", which featured a lot of local talent and was broadcast on radio station 2SM Sydney, Australia, which responded with a broadcast called "Australia Calling." (Recently, CKUA's Sharon Vasey produced a similar type of program with host Fli Fraser, "Conference Call", in which Alberta teens talked with peers in Canberra.) A later program director was Tony Cashman, who has also had a successful career writing books about Alberta.

In 1949, Tony Biamonte and Geoff Nightingale arrived. Tony went on to be a personality with a big following on CFRN, later teaching radio at NAIT, while Geoff was to become the station's first, full-time news director. By the way, Tony Biamonte was a tenor trained in classical music. He even had his own show on which he sang operatic arias with wife Dorothy. One Saturday morning, Tony was on shift doing the country and



1948: John O'Leary—CKUA announcer and media personality



1947: Art Ward—CKUA's first sports director

western show, "Saddle Serenade", a live program featuring many local singers. Someone promptly dubbed him the "Italiano Cowboy", and the name stuck, even at CFRN.

During the late 1940s, announcers included Bob Wilson and John O'Leary, both becoming well-known on CBC Radio. Arthur Hillier, one of Hollywood's top directors, got his start in the media at CKUA. In 1946, Bill Pinko joined as a staff announcer, although his enthusiasm for the technical side of radio prompted him to switch to transmitter



1948 Don Rollans—CKUA announcer and newsmen



1948: Bob Wilson—CKUA announcer and later CBC staffer

It was in 1935 that a gentleman called William Aberhart changed roles. Up to then, he'd been a popular orator who broadcast a somewhat basic religious approach to life from the Prophetic Bible Institute in Calgary (His star Bible student and friend was Ernest C. Manning, now Senator Manning.) In 1935, Aberhart succeeded in becoming premier of Alberta and led a Social Credit government into a deepening Depression.

technician. He later became chief technician and was responsible for many innovations, including a tape player that utilized a turntable in the control room.* (CKUA still had budget problems.)

Art Ward, one of the best-known sports commentators in Alberta, was appointed CKUA sports director in 1947. He began his radio career in Calgary as an announcer during the late 1930s; early in 1940, he joined CFRN and became a sports commentator there. CKUA listeners will remember Art for his many hockey broadcasts of Edmonton Flyer games and his coverage of baseball games from Renfrew Ball Park. Meanwhile, Reg Shawcross, Jack Hagerman, Pat MacDougal and I were conducting one of CKUA's most popular late-night request shows, "Command Performance." Listeners couldn't get enough of songs like "My Happiness" with Ella Fitzgerald and Louis Armstrong doing "Blueberry Hill." John Runge, the station's present production manager, frequently listened to "Command Performance" on his home-made crystal radio set, while his parents thought he was fast asleep in his room.

In the 1940s, Walker Blake was station manager and Jim McRae program director. John Langdon came along in October, 1947, to become a special program manager in charge of school broadcasts. John was later promoted to station manager when Blake moved on to the AMA. Alex Rankin, a familiar newsmen on CFCN Radio and TV in Calgary, was then a studio operator and recording technician for CKUA.

*Bill retired in 1974, after completing 28 years at CKUA.

In the fall of 1950, I was conducting auditions for a program called "High School Highlights." Among the "reporters" from the various high schools in Edmonton was a youngster called Bob Coulet from St. Joseph's High School. His main ambition was to be a concert singing star, although he was also very enthusiastic about becoming a radio announcer. At this time Bob had a distinctive French accent, but he took a lot of instruction from Bertha Biggs, CKUA's voice coach, and his persistence paid off. In October of 1951, he started work as a staff announcer at CKUA. Of course, he continued his singing lessons. (His fellow announcers had to keep studio and control doors closed when they were on the air because Bob had a habit of practising scales on the spur of the moment. On many an occasion, listeners were treated to a spontaneous burst of song in the background, much to the surprise of the person at the mike.) In August, 1953, Bob left to begin his singing career in eastern Canada.

Then there was Steve Woodman, a mischievous type. He was an announcer for both CJCA and CFRN, but I think he liked CKUA best of all. There, he could be announcer, disc jockey, singer, actor on school broadcasts, and, as will be described, pianist to his heart's content. One of his habits was to play a recording on the air of, say, Doris Day doing "Moonlight Bay", then sing along in duet. Voice characterization was another of Steve's accomplishments. (Some readers may remember his "Squeaky the Milk Elf.") But a favorite trick when doing a late-night show was to open a studio microphone from the control room, then get

up and walk around to the studio, sit down, and play the piano. Of course, there was a lot of "dead air" while he walked to the studio, but listeners loved it. Steve Woodman moved on to Montreal, New York, and later, Los Angeles.

In the fall of 1967, CKUA's announcers consisted of Gil Evans, Bill Coull, Don Gillis, Herb Johnson, Ed Kilpatrick, Gordon Olsen, and Doug Morton. The newsmen were Carl Noack, Kent Oliver, Ron Durda, and Tony Dillon Davis, the "Centennial Year" news staff as they became known.

As a last word on the subject of alumni, I'll mention one of the better-known homebrews, Bryan Hall, CJCA's sports director.

Jack Hagerman recalls the time when Bryan first worked for the station. It was an election night, and various members of CKUA were positioned in different parts of the city to give remote broadcasts on the voting. However, one of the returning offices happened to be directly across the street from CKUA's location in the Provincial Building. So, it was decided that no remote line would be necessary—someone could just dash across the street and get the results and hustle on back and put them on the air. Because he was the junior member of the staff, that someone was Bryan. Jack says, "Bryan must have huffed and puffed up to CKUA on the third floor about 50 times that night—smiling all the time and enjoying every minute of it." Now, that's what you call real enthusiasm for radio.



Bryan Hall—CKUA announcer and Edmonton radio figure



1960: Bob Goulet and morning man Gil Evans



CKUA: A FIRST IN STEREO



1968: the station transmitter

As you'll learn from another article, the station has managed a lot of "firsts" in its time. But I'm proud to have been of some help in creating one of them.

In 1959, CKUA was approached by Jack Winterton and myself, who were representing an advertising agency about to make a presentation to the Edmonton Exhibition Association. In those days, a presentation consisted of slides and audiotape. However, matters turned out differently. CKUA's Alf Franke was experimenting with stereotapes—so why not do the presentation in stereo? A script was written and slides prepared. Since Tommy Banks was a master of radio music even then, he was brought in to help put the production together. Jack and I voiced the presentation—one on the left speaker, the other on the right speaker—with Alf throwing in sound effects and Tommy playing piano and singing. We started early in the evening and, what with various rehearsals, finished as the sun was coming up. The Exhibition Association was impressed, and the agency got the account.

Toward the end of the decade, in 1937 to be precise, a program called "The Happy Gang" went on the air at CBC radio.

Any decade that begins with a movie called *The Jazz Singer*, the first "talkie", and ends with "The Happy Gang" can't be all bad, particularly when it saw the burgeoning of CKUA. But things were still far from peaceful. If the first CKUA decade was a time of trouble, the second one was a time of war. It began with what Winston Churchill ominously described as "The Gathering Storm."

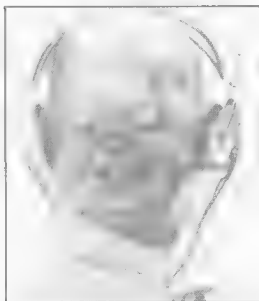
However, someone else was impressed. Jack Hagerman, CKUA's manager at the time, heard the presentation and said wouldn't it be a good idea to do a broadcast in stereo? Tommy Banks, this time with his orchestra, was recruited. CKUA-AM supplied music to the right speaker while CKUA-FM supplied music to the left. Thus the listener with two radios received the first stereo broadcast in Edmonton.



CKUA began broadcasting on FM in 1949, and in FM stereo in 1975.



Don Popein and Ed Kilpatrick at one of the station's first FM stereo transmitters



RECOLLECTIONS OF CKUA

by Dr. Edward Jordan



Dr. Edward Jordan



1968: CKUA equipment rack

It is now 60 years since CKUA first went on the air. Twenty years ago, Joe McCallum's *CKUA & 40 Wondrous Years of Radio* provided a delightful account of the early days of radio and CKUA's role as one of the earliest radio stations. Over the years, the reminiscences of various people about happenings associated with the station have appeared in *The Trail* and the *New Trail*, for example, "The Coming of Sound" by H. P. Brown in the Summer 1952 issue of *New Trail*. As the station's first control operator (and the last living member of the original staff), it seems timely for me to set down some of my own reminiscences of those early days, and of the pioneering venture that was CKUA.

CKUA started on an extremely limited budget, but with lots of energy and enthusiasm on the part of the studio and station staff. Harold ("H.P.B.") Brown, the announcer and studio manager, was a genius at operating the station on a shoe-string budget. With a minimum expenditure of hard-to-get funds, but with a generous contribution of talent from University faculty and well-known Edmonton musicians, the station was able to produce some remarkably high-quality broadcasts that filled a real need in providing educational programs for the people of the province. The list of academics and musicians who contributed their talent and expertise to CKUA would surely read like a Who's Who of that day. It is my intent to recount a few anecdotes relating to some of the programs and participants of those early days.

William Rowan and the Yellow-tailed Crows

One of the most popular lecturers on CKUA was Dr. William Rowan, Professor of Zoology at the University of Alberta. Whereas most academic research is carried on in laboratories or professorial offices away from the view of the general public, Dr. Rowan's experiments dealing with bird migration were different. During the fall and winter of one year in the early 1930s, people crossing the North Saskatchewan River via the High Level Bridge were treated to a curious spectacle. Below them on the south bank of the river were two, very large, chicken-wire enclosures, each containing a hundred crows. In one enclosure, the birds were exposed to the normally decreasing hours of daylight as fall changed to winter; in the other, a system of artificial illumination subjected these particular crows to increasing hours of "daylight" as winter came on. The object of the experiment was to verify or disprove the theory that seasonal migration north or south was determined by increasing or decreasing hours of daylight, rather than by increasing or decreasing temperatures.

The plan was to release all the birds in early winter and find out whether they flew north or south. The crows would be suitably tagged, and hunters requested to return the tags to the University (with the promise of prizes for the lucky numbers). There remained one problem: among the hundreds of thousands (millions?) of crows in central Alberta, how to spot the prize ones? This problem was solved by having Trudeau's Cleaning and Dye Works dye the tails of the experimental crows a



Creating sound effects for a drama in the late 1920s

In 1938, a cartoonist called Al Capp introduced a feature called Sadie Hawkin's Day into his Li'l Abner comic strip. A year later, the first Superman comic strip appeared. And it was in 1939 that the first trolley buses rumbled along Edmonton's streets.

On September 10, 1939, Canada declared war on Germany, and our fight was out in the open.

April 11, 1940, was a big day for the ladies in the Province of Québec. It was on that date that, for the first time since Confederation, women were allowed into the Spectator's Gallery of the Québec legislature. (Progress comes slowly in some instances.) And it was on December 30, 1941, that an Ottawa photographer called Yousuf Karsh snatched the cigar from Winston Churchill's mouth in order to get the bulldog expression on the photograph that became famous all over the world.

In 1942, Carole Lombard died in an airplane crash, leaving Clark Gable a widower. Gable left Hollywood, joined the U.S. Army Air Force, and saw active duty in Europe.

June 6, '44: the Allies invaded France to begin the end of the war in Europe.

bright yellow! With these ingenious preparations, a satisfactory return was achieved, and it proved possible to affirm the correctness of the theory—that crows subjected to lengthening hours of "daylight" flew north while the others flew south. With this flair for the spectacular, it is little wonder that Professor Rowan's CKUA lectures attracted a wide audience.

Vernon Barford and the Gramophone Needle

A frequent contributor to CKUA's musical programming was Vernon Barford, a well-known Edmonton choir director.* On one occasion when he came back into the control room to listen with me on the earphones to determine the optimum microphone placement, he asked me to try to explain to him how the sound produced in the studio was transmitted and reproduced in the home. So this very young control operator undertook to explain "radio": how the sound waves impinging upon the microphone produced a varying compression of the carbon granules in the microphone, which in turn caused a varying resistance, thus changing the microphone current. And how this varying microphone current was amplified and sent from the broadcast location by telephone line to the station, where it was again amplified and used to modulate a high-frequency radio signal that was radiated by the antenna, transmitted through space, picked up by the receiving antenna, and rectified or detected to produce the sound heard in the earphones or

*His granddaughter Pat continued the association as a news announcer at the station.

loudspeaker. Mr. Barford looked at me and shook his head. "I am sure it is all very wonderful," he said, "but it is too far beyond my comprehension for me to understand or appreciate. What I would really like to know is this. How are the various sounds from the orchestra—the tinkling notes of the piano, the singing tones of the violin, the high notes of the soprano to the low notes of the bass viola—able to travel up this steel needle [of the gramophone] and reproduce so faithfully the original sounds?" And with that simple question, the perceptive musician had put his finger on a problem that requires all of our advanced knowledge of vibration and acoustics to provide an answer.

Henri de Savoie and "Conversation Française"

One of the educational experiences offered to CKUA listeners was a course in conversational French given by Professor Henri de Savoie. As was usual for these extension lectures, it fell to me, in addition to controlling the program, to announce and sign-off the program. In this instance, there was one hitch. Professor de Savoie insisted that the introduction and sign-off be made in French, a decision he made before he became aware of my complete lack of ear for the nuances of French pronunciation. Nevertheless, he persisted and schooled me carefully on the announcements in French as they ought to be. Came the fateful evening of the first lecture; Professor de Savoie was seated in the speaker's booth, and I was at the microphone in the control room where I could watch him through a small window. I began the opening announcement as best I could, but when I saw the

Professor Wince, literally wince, I lost what remained of my composure and stumbled through the remainder as quickly as I could. The sign-off went in much the same fashion. I thought, "At least future announcements will be in English." But no, the good professor would not give up on me, and once a week for several weeks I went through a hell I had not previously known. During my seven and one-half years with CKUA, I found my work interesting, enjoyable, and at times exciting; but even now, nearly 60 years later, thoughts of trying to announce *"Conversation Français"* come back to haunt me.

"The Dinner Hour of Music" and the Two Black Crows

"The Dinner Hour of Music", aired weekdays between 6:00 and 7:00 p.m., was indubitably one of CKUA's more popular musical programs. Of this I was reasonably sure, as I received much gentle kidding from my fellow, electrical-engineering students as to why we didn't play more of the "popular" music of the day on the dinner hour. The program selection was usually made by Sheila Marryat and consisted mainly of classical favorites in a lighter vein than selections for the "Symphony Hour", which preceded the "Dinner Hour of Music."

One summer, it happened that nearly all the key people took their monthly vacations at the same time, so it was left to me to put on the "Dinner Hour." There seemed to be no problem, as I was told that the lady in the Record Shop on Jasper Avenue would help make the selection of records as she had always done.

Alas, when I showed up on the first morning of the vacation period to pick up the records for that day, it was to find that the record lady herself was also on vacation, leaving in charge a "sweet young thing" who knew even less than I about what constituted a suitable selection. Nevertheless, we listened to some records and picked out several that appealed to both of us. Then she mentioned that

there was a new record out called "Two Black Crows", which was supposed to be a big hit. So we played it and delighted in the banter and repartee of the Black Crows, with such typical exchanges as *"Status Quo? What's dat?"* *"Oh, dat's Latin for the mess we's in."* With fingers crossed, we added it to the selection.



1939: The station's main control room



1928: Manager E.A. Corbett at the CKUA mike

*Professor P.S. Warren,
Guelph*

On July 20, 1945, Family Allowance
cheques arrived in Canadian mailboxes for
the first time.

September 2, 1945: Japan surrenders
unconditionally, and the time of war was
winding down. Except that, on the fifth of
February, 1946, Igor Gouzenko defected to
the R.C.M.P. and hotted up the Cold War.

That evening, everything went well (that is, there were no calls to the station during or after the dinner hour). But, next morning, word came down that the boss, Mr. E. A. Corbett, had listened to the program and immediately issued orders that henceforth, for the duration of the vacation period, the record selection would be made by Miss Montgomery, long-time librarian for the Extension Division. Even now, years later, I cannot help but feel that that evening's program was one of the best Dinner Hours of Music ever aired over CKUA.

The First, British Empire Round-the-World Christmas Day Radio Broadcast

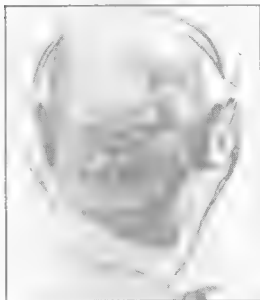
In December of 1928 (or perhaps it was 1929), it became known that the British Broadcasting Corporation was going to put on the first, Christmas Day round-the-world broadcast, with segments originating in different parts of the British Empire. As a member of the CNR radio network, CKUA would air this special in Edmonton. The broadcast would begin in London with Christmas Day greetings from the King and Queen, followed by a musical program, after which the segments would follow from Montreal, Vancouver, and then other different parts of the British Empire.

Because of the time difference, the program opened in Edmonton at 6:00 a.m., which meant someone had to get up at 4:30 a.m. to arrive at the studio in time to check out the circuits and equipment. Mr. Brown asked me if I would handle the assignment, including the

opening and sign-off announcements. I accepted with alacrity, as I was most pleased to be allowed to participate in this historic event. It was a thrill, indeed, to be on the line to hear the London engineer checking the circuits with "Hello Montreal? Are you there, Montreal?", and to hear Montreal respond. When the time came, I opened in Edmonton with the CKUA announcement, switched lines through to the station, and monitored the two-hour program, which proceeded without a hitch. At the end of the program, BBC signed off, then Montreal signed off, and finally yours truly signed off for CKUA, the radio station of the University of Alberta. It was an experience I would never forget.

When I returned home, I learned that my mother and dad had sat up in bed listening to the program on the radio set I had made. Mother told me that, when Dad heard me make the final sign-off announcement, he stood up in bed with arms above his head and shouted, "That's my boy!"

But it wasn't until November, 1947, when food rationing officially ended in Canada, that everyone knew the time of war was really over.



IT'S ALL A MATTER OF RECORD

by Alex Mair



Alex Mair



1986: CKUA's much-written-upon piano

In 1948, in a move to meet the demands of a mushrooming oil industry, Alberta Government Telephones introduced the General Mobile Telephone Network. Nobody realized its importance at first, but it grew to become the largest such network in the world.

On March 31, 1949, Premier Joey Smallwood became the only living Father of Confederation when Newfoundland joined Canada.

A year later, in May 1950, the Red River flooded, and Winnipeg got the worst of it.

If you were to visit the studios of radio station CKUA, the one thing that might surprise you would be the cover on the piano.

CKUA has a piano, a grand piano, which, for years, has been used to provide the musical accompaniment to singers and performers, as well as being used as a solo instrument.

But when you take a closer look at the piano cover, you would be forgiven if you thought that while an autograph book is one thing, this is ridiculous. The cover is a mass of signatures. Some large, some small, some faded, and some quite distinct. Not surprisingly, the story of the cover on the piano, like the story of CKUA, is just a little out of the ordinary.

Back in the early days of the station, it was run on an almost voluntary basis by students at the University of Alberta. For a variety of reasons, all this came to an end about the spring of 1945, when Alberta Government Telephones took over the financial responsibility for CKUA on a full-time basis. Since the piano was part of the station's equipment, the piano made the move at the same time. There was then—and there still may be—a certain amount of resentment in University circles. Not only had someone come along and pinched their radio station, but they'd pinched their piano as well.

CKUA and the piano made a few moves from one location to another, but finally settled down in the Alberta Block, on the north side of Jasper just west of 105th Street. CKUA and the piano are still there.

As far as anyone can remember, the piano cover stayed clean until somewhere around 1946, and then people began to autograph it when they had been into the station for a performance or an interview. Some of those 1946 autographs are faded now and a little hard to read, but, on the other hand, some of the people who signed the cover in 1946 are a little faded, too. The cover is showing its age, but then if you'd slipped in and out of the same coat for forty years, the coat might be showing the signs of wear and tear.

If you look closely, you can still read the signatures of such people as Bob Coulet, who not only performed at CKUA, but was once an employee of the station.

Over on the right-hand side, in small print, you'll find that the Irish Rovers' signature is still quite legible, and beneath the signature, the drawing of a little animal. The animal, of course, is a unicorn.

Stan Kenton's signature is there, but a little hard to find, and if you look in just the right place you'll see the signature of Freddy Slack. (If the name Freddy Slack doesn't leap quickly to mind, CKUA's Old Disc Jockey reminds us that Freddy Slack was a piano player and had his own orchestra.) It was Freddy Slack and his orchestra who played "Down The Road A Piece", and perhaps another familiar chord will be struck when we tell you that the Old Disc Jockey says that it was Freddy Slack and his orchestra who backed up Ella Mae Morse on her recording of "Cow Cow Boogie."

The third decade in the life of CKUA was a period of change. The years 1947 to 1957 saw the province that had always thought of itself as an agricultural area transformed by this thing called "oil." Imperial Oil crews drilled 133 consecutive dry holes before the 134th "blew in"—Leduc No. 1, in February of 1947—which started the big rush for "black gold."

If you look in just the right place, you can still see the signatures of Tom and Dick, the Smothers brothers.

And then there was the fall day when an author, as authors will do in the fall, came through Edmonton promoting the sale of a book. And again, as authors do, she appeared on local radio stations doing live interviews and discussing her work. She went to CKUA as part of her tour, and

when the interview was finished she, too, signed the piano cover. If you look just above and to the right of Humphrey and Dumptrucks, you can still see her signature: Xaviera Hollander.



The main studio in the 1940s; announcer Don MacDonald with guests—and the famous piano

ACCESS NETWORK—CKUA AM•FM wishes to express sincere appreciation to the following public-spirited organizations who so generously assisted in the printing of this publication. We hope that you have the opportunity to acknowledge their contribution.



**MESSAGE FROM THE HONOURABLE DAVE RUSSELL,
MINISTER OF ADVANCED EDUCATION**

History was made 60 years ago when CKUA.AM originated its first broadcast to Edmontonians from a makeshift studio at the University of Alberta. In time, by expanding its reach to other areas of the province, the station was able to provide important programming and lectures for Albertans in isolated areas taking university credit courses.

I appreciate CKUA's continued commitment to the needs of the post-secondary community. Today, "Ragtime to Rolling Stones" and "Theatre of the Air" are enjoyed both by Athabasca University students enrolled in the related courses, and the station's general audience.

Recently, one of the station's most important contributions was not one developed for public broadcast. CKUA provided an invaluable audio kit for AVC Edmonton's "Personal Care Aids" course, which is used to teach health care workers how to work with patients in nursing homes.

Such a proud past can only invoke great expectations for the future. I take great pleasure, on behalf of the post-secondary educational community, in wishing the management and staff of ACCESS NETWORK - CKUA AM.FM continued success in its unique endeavours.

D.J. RUSSELL
Deputy Premier and
Minister of Advanced Education



Office of the Minister

130 Legislature Building, Edmonton, Alberta, Canada T5K 2B6 403/427-2025

September, 1987

MESSAGE FROM THE MINISTER OF EDUCATION

Since its inception in 1927, CKUA AM.FM has offered Albertans a wide variety of program selections reflecting its educational mandate.

For example, on May 23, 1928, six months after the station signed on in Edmonton, it originated Canada's first, and longest-running, school broadcasts, which are enjoyed by Alberta students to this day. French language lessons, which began in the 1930's, were later augmented by Ukrainian language instruction and, this year, by Italian, as the station adapted to changing demands.

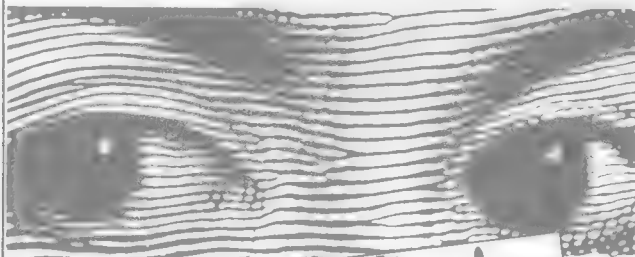
On its 60th Anniversary, it gives me great pleasure to extend my best wishes to ACCESS NETWORK - CKUA AM.FM for success in its future endeavours.

Yours sincerely,

A handwritten signature in cursive script, reading "Nancy J. Betkowski".

Nancy J. Betkowski
Minister

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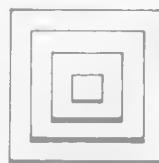
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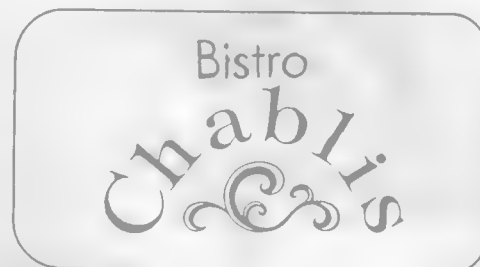
EDMONTON
CALGARY - SASKATOON

What is an Indian?

They say he is a person who doesn't work,
But gets a monthly cheque from the government.
Others say that he's lazy.
Still, others say that he's a man who got a raw deal from the government,
Therefore he deserves what he can get from the government.
Also, others say that he's a drunkard
Who'll never amount to anything,
So therefore, the government should terminate him
And let him make his own way in the White Man's society.
Myself, I do not see an Indian in the same light
As any of these people.
I see the Indian as a group as people
All different in their ways,
But held together
By a common bond
Called Culture.

— Paul A. Ortega, *Two Worlds*.

Congratulations to CKUA on your
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Calgary Opera
1987-1988

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TO CKUA
ON YOUR 60th ANNIVERSARY.

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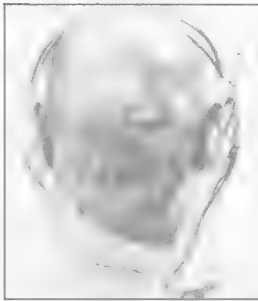
This baby photograph, thought to have been part of an advertisement in the 1920s, somehow became a decorative feature of the station's studio as early as 1935. It long served as a symbol of audience reaction to the sound of CKUA.



1982: Jon Stott, host of "The Family of Stories"



1934: The CKUA players, with, on the far left, founder Sheila Marryat



MAGIC: A TECHNICAL HISTORY OF CKUA

by John Runge,
Production Manager, CKUA



John Runge

The year is 1927 and the date November 21. CKUA begins broadcasting with 500 watts at the University-owned transmitter facilities in Edmonton. Wire coils and capacitors feed the cherry-red glow of big, glass, transmitting tubes, loading music and voice into an antenna and out over the air. Albertans owning smaller versions of this new magic can pick up the signal all across the province.

Time passes. The world is enduring its second war. On September 29, 1941, CKUA doubles its transmitter power to 1,000 watts. The station is located just outside Edmonton in order to reach more Albertans via its new antenna tower.

Now it's 1948. And peace time again. Mr. Armstrong invents frequency modulation: It's line-of-sight reception, giving much greater clarity and static-free sound to the music of Woody Herman and Papa Hayden being aired by CKUA on June 28, at 98.1 megahertz on the dial. FM comes to Edmonton.

By 1959, CKUA is broadcasting its unique programming to Alberta from the present location on Jasper Avenue. We get a few of the latest, high-tech, brand-name items added to our tightly budgeted equipment, such older manufacturers as Wilcox-Gray, Brush, and good old RCA being replaced by Magnacord, Electro-Voice, and Ampex Corporation. By this time, further magic has produced new wonders for broadcasting use: the long-playing record allows an announcer more than the three-minute jump before the next selection (hence the term "disc jockey"). And tape recording changes radio broadcasting forever. It's easy to use, edit, and mix high-quality programming right at the radio station. Our RCA disc-transcription machine is working less and less now as tape becomes King.

Incidentally, the tape recorder was invented in Germany during the war, but improved by Americans and eagerly accepted around the world. Americans then invented the transistor,



1948: record-cutting equipment



Neil Lutes at work in the Tech Room

whereupon Japan introduced Sony to the world. The magic continues.

In 1960, on March 9 to be precise, CKUA increases the power of its AM Edmonton transmitter to 10,000 watts, because it's getting crowded out there for our signal to cover the province, now that there's more radio stations by the close of the fabulous fifties.

The year 1975 brings the recognition that radio listeners have two ears, and stereophonic

FM broadcasting commences, thanks to more magic that greatly enhances the music for our audience on that first day of October. There's now full power of 100,000 watts, as befits a station that has become part of The Alberta Educational Communications Corporation. We were maybe a little late with the standard transmission of stereo, but CKUA must have been one of the first radio stations to broadcast this form of sound when Alf Franke put one channel on FM and the other channel on



March 9, 1960: CKUA increases power to 10,000 watts. Present for the occasion were, left to right: Mr. J.P. Rodgers, Radio Inspector from D.O.T., and Mrs. Rodgers; the Hon. Gordon Taylor, Minister of Highways, Jack Hagerman, station manager; and the Hon. Raymond Reiersen, Minister of Telephones

AM for a while, just to prove it could be done.

This is also the year that two important decisions are made about CKUA's technical future, decisions that have produced the present-day service. One: CKUA will emphasize stereo FM broadcasting as the logical, high-quality delivery system of our music-oriented format. Two: A large expansion of the number of FM transmitters throughout the province will be started, allowing more Albertans to receive the higher-quality sound of CKUA's programming that only Edmonton was enjoying on an almost-private, stereo-system basis. Soon afterwards, Edmonton's living room becomes Alberta's, as city after city joins the CKUA stereo-FM transmitter network. AGT microwave towers loom above the prairies, magic structures that carry our electronic conversations and music.

The final wizardry of time and space is now in place. The rich, red glow of a vacuum tube's hot wire filament boiling off energy

less than an inch away from its intended target is transformed, like Stanley Kubrick's prehistoric-bone-becoming-spacecraft, into an ice-cold bird 22,000 miles above the earth, first, receiving, then illuminating, the entire province with a signal for all of CKUA's stereo-FM transmitters. The bird is called Anik C-3, and the year is 1985. On June 30, the station uses a satellite-transponder to feed the FM transmitters of our network.

Today, some of the music you hear is being chopped up at 44,000 times a second, and diced end-on-end around the invisible grooves of a laser-ill, silver, compact disc. Welcome to the world of digital sound.

Nonetheless, the prime concern at CKUA of dedicated broadcasters for dedicated listeners remains earthbound and unchanging: to maintain a service founded on the belief that the station offers an alternative diversity of music and thought as a continuing option on Alberta's radio dial.



1968: Big names in recording equipment of the day: Magnacord (top half), Berlant Concertone (bottom half)



1960: Technician Dan Key cutting records



1927 CKUA's first transmitter (note the vacuum tubes displayed on table)

On January 20, 1951, the *Edmonton Bulletin* ceased publication, and the city had only one newspaper, the *Journal*, until Ron Collister came west to be the Publisher of the *Edmonton Sun* (twenty-seven years later).

On September 1, 1951, Edmonton said good-bye to the last of its street cars, and many a motorman went to bed with a lump in his throat that night.



NEWS AND PUBLIC AFFAIRS

by Sharon Vasey



Yvonne Gall of the Calgary News Bureau



Jim Edwards—1960s' newsmen



Andy Smith, news director in the 70s

For the first twenty years or so, CKUA was primarily known for its university lectures and its music and plays, news and sports taking a back seat. With the Canadian Press and British United Press supplying most of the news and sports via teletype, the on-duty announcer would simply "rip 'n read" the copy over the air. This changed not long after World War II.

In 1945, Geoff Nightingale became the first news director and expanded this service by covering local events and conferences and going out into the province for interviews. He was aided by the first, somewhat clumsy and unreliable, tape recorders. Farm information and Legislative reports were added, making CKUA's News Department a reality. In 1947, Art Ward became CKUA's sports director. An avid sportsman himself, he interviewed many of the greats of the day, initiated remote broadcasts of football and hockey games, and presented a fifteen-minute sportscast daily.

Technically, there have been numerous changes over the years in news coverage. Those awkward tape recorders have been replaced by highly sophisticated machines: broadcasts now feature "carts" (tape cartridges) with news clips gathered from all over the world, and three radio services—Broadcast News, Newsradio, and Canada News Wire—now provide up-to-the-minute coverage for CKUA broadcast. In terms of staff, there's been expansion and shrinkage, according to the fortunes of the time. Over the years, there have been news bureaus in Lethbridge, Grande Prairie, and Red Deer. The Calgary Bureau now covers the southern half of the province.

Some CKUA News employees have moved on and shine elsewhere. To mention but a few, Alex Frame is now CBC Head of Radio Current Affairs for British Columbia; Jim Edwards is serving as the Member of Parliament for Edmonton South; Dennis Anderson became an M.L.A., served as Minister of Culture, and is presently Minister of Municipal Affairs; Andrew Smith is known today to listeners as the CFRN News Director in Edmonton; Larry Donovan is far away as Bureau Chief for Monitor Radio in London, England; Deborah Walker is closer to home as CBC Radio host in Whitehorse; Michael Skeet is CBC Toronto Radio Film Critic; and Kevin Crombie became Bureau Chief for Newsradio in Fredericton.

* * *

The News and Public Affairs Department of CKUA has several achievements of which it is particularly proud. The appointment of a full-time Legislative reporter (in 1947). The first to broadcast a provincial budget and, later, to offer complete coverage of the visit of Pope John Paul II. And daily broadcast of Question Period in the Legislature (material made available to other radio stations).

The Conservative Leadership Convention in October, 1985, was the impetus for another CKUA first—the station's most sophisticated remote broadcast to date. A team of sixteen reporters, announcers, and technicians provided fifteen hours of continuous live coverage, unmatched by any other broadcast news service. The Department has also produced documentaries and panel discussions on issues of the day. And, in 1983, its "Hiroshima Revisited" was awarded "Best of West" as the winning public-affairs radio documentary.



the 1940s: Don Rollans and Reg Shawcross at work in the News Room



1986: Staffers Bruce Corbett, Ken Regan, and Bob Brace in the News Room



CKUA'S MUSIC

by Holger Petersen



In September, 1987, Holger Petersen became the first Canadian to be awarded the "Blues with a Feeling" Award, presented by the Toronto Blues Society each year.



Bob Chelmick, former CKUA announcer

CKUA's legendary sixth-floor

record library is probably the most extensive one in Canada. When I started hanging around the station in 1969, it completely filled a very large room. Since then, this collection has expanded into an adjoining control room, and also invaded a large, fourth-floor office. In this library, you'll find every kind of music, including approximately 428 discs of Beethoven music and 190 by Duke Ellington. In this sixtieth year, the total count approaches 55,000 items. No wonder the announcers (not DJs, thank you) have a tradition of being knowledgeable music freaks, vinyl junkies, and electric-music experts.

CKUA is where most of us heard Frank Zappa, Wynton Marsalis, Glenn Gould, Miles Davis, Robert Cray, and K.D. Lang for the first time. The station continually discovers and broadcasts quality new recordings, overlooked obscurities, and music with an historical perspective, thanks to that incredible library. Contacts from many listeners over the years have confirmed that *their* musical knowledge and tastes—indeed, careers—have also been influenced by CKUA's music.

I first discovered how special CKUA is in the mid-sixties. As a high school student into "British Invasion" bands, I remember accidentally tuning into a blues program hosted by Sev Sabourin—an hour of music and discussion on the merits of Buddy Guy and Junior Wells! Then it was Tony Dillon Davis pioneering the province's first album rock on weekends. In short order, Bill Coull, Studs Terkel, Dekoven, and The Old Disc Jockey opened new worlds to me. With the support and encouragement of then program

director Ed Kilpatrick, I started working regular shifts that led to the series "Natch'l Blues" and "H.P. Sauce", heard on Saturday afternoons. Starting in 1971, Bob Chelmick, Marc Vasey, and I produced on CKUA a locally-recorded weekly music series called "The Acme Sausage Company."¹ For years, the series helped support live music throughout the province, won international awards, and released in 1972 perhaps Canada's first, regional-radio compilation album. In retrospect, this programming seemed to encapsulate an unspoken CKUA philosophy: treat every kind of quality music with equal respect.

CKUA's influence touches people differently from any other radio station. Listeners are treated as intelligent, open-minded adults. The content has substance. The music is presented for enjoyment and cultural enrichment by an announcer who probably knows the name of every musician on the session and who tells you something about the music instead of the sponsor. The process is a lifelong education for announcer and listener alike.

CKUA's influence stretches even farther than its airwaves. The station offers the type of climate and offers the kind of encouragement that sees current staff playing key, and in some cases, founding roles in organizations like Jazz City, the

¹Bob Chelmick went on to host "Simply Folk", CBC's national radio program, and the CBC Calgary television news, before becoming News Anchor for CFRN-TV in Edmonton. Marc Vasey founded the Edmonton Jazz Society and Jazz City and helped develop the Jazz program offered at the Banff Centre for the Performing Arts. And yours truly is founder of Stony Plain Records and Artistic Director for the Edmonton Folk Music Festival.

In 1952, CBC television went on the air—but not in Alberta. That didn't happen until 1954, on October 17, when CFRN television signed on in Edmonton, followed closely by CHCT-TV in Calgary. It was a Sunday, and Sundays have never been the same since.

Edmonton Folk Music Festival, Grant MacEwan Community College, the Banff Centre for the Performing Arts, the City Media Club, the Calgary Olympics², and many others throughout the province.

Hopefully, these cultural influences will carry on at least another sixty years, and a few more generations of Alberta children will have a chance to discover just how valuable electric music can be. Although we'll probably have to tear down another wall or two on the sixth floor.

* * *

By the strangest coincidence, an hour after Holger filed this story with CKUA, Production Manager John Runge announced that the CKUA Music Library would now take over another large room on the sixth floor—the men's washroom!

²Alberta's "Mr. Music", Tommy Banks, part of the CKUA music scene for 35 years, is Musical Director of the Winter Games XV Olympiad and is being awarded an honorary Doctor of Law degree after delivering the Convocation Address at the U of A on the day that happens to be CKUA's 60th Anniversary.

People took their hockey rather seriously in those days, too. Especially on St. Patrick's Day, 1955. In Québec, Maurice "The Rocket" Richard took exception to a call by the referee during the course of a hockey game. Maurice punched the referee, the referee threw Maurice out of the game, and Montreal hockey fans rioted in the streets.



Tommy Banks, host of "Arts Alberta"



1987: the record library (55,000 albums and growing)



George Lake's Hawaiians—Dorothy Johnson, Dick Taylor, Con Ford, Joe Johnson, and (in front) George Lake—made weekly broadcasts in the 1950s.

And on a quieter note, '55 was the year that the folks at AGT first introduced us to a feature they called Direct Distance Dialing. And where would we be today without our DDD?

The first "Dear Abby" column appeared in newspapers on January 9, 1956.

The fourth decade, 1957 to 1967, was a time of growth. People flocked to the province, and our population grew by leaps and bounds. The mood was one of supreme optimism. There was nothing we couldn't do right here in Alberta.

On October 4 of 1957, the Soviets launched something they called Sputnik 1. On April 12, 1961, Yuri Gagarin made the first, manned space orbit around the earth. Five years later, on March 16, 1966, another celestial first took place when one Russian spaceship docked with another.



THE LONGEST-RUNNING RADIO PROGRAM IN THE WORLD

by N. Breuer and J. Rollans



Gaby Haas performing live, and below, enjoying his role as host of "Continental Musicale"



On Sunday, September 15, 1946, at 8:00 p.m., a voice was heard on CKUA making an announcement that would become a standard opening phrase:

"Good evening, ladies and gentlemen, and welcome to Continental Musicale, an hour of European music and songs. I'm your host, Gaby Haas."

On Sunday, September 21, 1986, at 8:00 p.m.—for the 2081st time—this same voice welcomed listeners to the same program. That marked the beginning of Gaby's 41st year of broadcasting his program to Albertans, sharing with them a wide variety of recordings, both old and new.

Gaby emigrated to Canada from Czechoslovakia in July, 1939, and his radio career began that same year. For quite a while, he played in bands, often juggling gigs with radio shows. He recalls those early days with a smile: "We were playing on five radio stations at a time, making anywhere from \$3 to \$5 a show—a lot of money in those days. At that time, a full-course meal, including pie and coffee, was only 35 cents."

Gaby actually began his CKUA career in 1940, when the station was located on the U of A campus. He had about 50 records he'd brought over from Europe. The music he plays is still his own, but the collection has expanded to include about 35,000 selections that he stores at home.

In 1946, Gaby played on "Alberta Ranch House", a CKUA program that was carried by the CBC Trans-Canada network from Vancouver to Montreal. He has fond memories of fellow

performer Ameen (King) Ganam, who went on to start "Country Hoedown" on CBC. After King Ganam went east, Gaby became the leader of the band, changing its name to the "Barn Dance Gang." (Former CKUA sportscaster Art Ward played trombone with this band from 1945 to 1946.) Gaby recalls Harry Boone's contribution to the program with a mischievous smile. "He used to arrange our music. The man was very good, but the arrangements he wrote were tough. He knew that I couldn't read music very well—not enough to hurt my playing."

Gaby Haas is well-known throughout Canada and the United States as Canada's "Mr. Polka." He has released 57 record albums and is looking forward to "50 years on Radio, 40 years on records, and 35 years on TV." All this will happen in 1989 and then, having achieved nice, round figures" . . . I'll retire." With some of his albums being re-released, Gaby's music will be heard for many years to come.

The future? All the pertinent data on "Continental Musicale" has been forwarded to the editors of the *Guinness World Book of Records* in England. The New Zealand supplement to that publication lists a radio program in Wellington that was launched July 2, 1937, and ended on July 4, 1977—but Gaby has topped that one. On that September Sunday in 1986, Gaby Haas established a new record: the longest-running radio program in the world—same air time, same originating station, same day of broadcast, same host and producer.

It was in 1957 that Lethbridge Community College came into being. Not generally recognized at the time was the fact that this was the first community college in Canada. And on July 29, 1966, Alberta's Education Minister, R.H. McKinnon, announced that Lethbridge would be the site of the third provincial university.

On a mild March day in 1965, Lucien Rivard began flooding the ice rink at Montreal's Bordeaux Jail—and he hasn't come back to finish the job. May 18, 1966, saw a gentleman called Paul Joseph Chartier go into a washroom in the Parliament Buildings in Ottawa, and while he was in there a bomb went off. Presumably Mr. Chartier had something else in mind for the bomb. Then the Six-Day War erupted in the Middle East on June 5, 1967. Israel took on Egypt, Jordan, and Syria; on the seventh day, the Israelis could rest on their arms.

In 1967, the first, commercially successful oil-sands plant started up business in Fort McMurray.

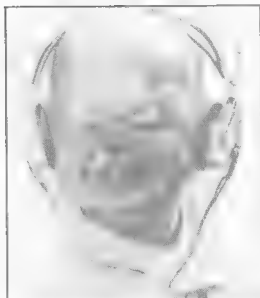
The decade had a really sparkling conclusion here in Canada, when, on July 1, we celebrated the big One Hundredth.



1926 The CKUA orchestra



1957: CKUA's 30th Anniversary, with Vern Ray and Frank Gay



INTO THE ACCESS ERA

by Jackie Rollans, Programming Manager, CKUA



Jackie Rollans



The Old Disc Jockey

Milestones are an important part of the station's history, but equally important is the quality that has been maintained over the years. CKUA has always been different from mainstream radio and has attracted staff with a genuine love for its service. For some of them, it has been a lasting relationship, spanning many years. Names that were familiar to listeners in the 60s and 70s—even as far back as the 50s—are still familiar today. Tune in and you'll hear Bill Coull, Tony Dillon Davis, Gaby Haas, Holger Petersen, Marc Vasey, Chris Allen, Cam Hayden, Doug Morton, Don Gillis, and the "Old D. J." For those who may not know it, the Old Disc Jockey is, in reality, "John Worthington" Hagerman, better known as Jack Hagerman, whose association with CKUA has lasted 38 years. Another longtime employee is our technical producer, Alf Franke, who has completed 27 years of service. Yet another is Ed Kilpatrick, who joined CKUA as an announcer in 1958 and managed the station from 1975 until his retirement in 1984. The knowledge and experience of these dedicated people have provided a solid framework for growth and development.

Although the continuing existence of CKUA has often seemed precarious, it was never more so than in the early 1970s. The plain truth of the matter is that CKUA had been operating for many years in contravention of federal regulations stipulating that only the licensee could own and operate a station, and that no provincial government agency or crown corporation could hold a broadcast licence. (Since 1945, Alberta Government Telephones had owned and operated CKUA, while the University of Alberta continued to hold the licence.)

To complicate matters further, in 1970, the federal government issued a new directive to the Canadian Radio-television and Telecommunications Commission (CRTC) to the effect that educational institutions would not be eligible to hold broadcasting licences after March, 1972. The new ruling was subsequently put forward two years, and the CRTC ruled that the station's licence would lapse on March 31, 1974.

Before that fateful day, however, changes were made to the 1970 ruling stating that, for educational purposes, broadcasting licences could be held by a specially established statutory corporation responsible to a provincial educational authority. In October, 1973, just such an organization was created: The Alberta Educational Communications Corporation, which became better known as ACCESS. In March, 1974, ACCESS applied for a new network television licence and for the transfer of the radio licence to the Corporation. Both were approved, and CKUA was officially legitimate.

With immediate survival assured, CKUA fans were concerned that the price for survival would be a radical change in the station's programming to fit within the educational mandate of the new corporation. But these worries proved to be largely unfounded for, to quote the first president of ACCESS, Larry Shorter, "We were aware we had inherited no ordinary radio station." While educational programming was increased, ACCESS kept the faith, and the mix of music and features so characteristic of CKUA remained relatively unchanged.

One very welcome change did take place as ACCESS moved to fulfil the provincial government's promise of 1973 to extend the services of CKUA. At that time, Premier Peter Lougheed announced that the transmitter system would be expanded "so that more Albertans can enjoy this unique broadcasting service." The FM signal up to that time had been primarily available to Edmontonians, and to a few CKUA aficionados elsewhere in the province who'd built a special antenna system to receive their favorite programming. Today, a network of 16 transmitters (15 FM and 1 AM) serves approximately 85% of the population of Alberta. The most recent addition to the system is an FM transmitter serving the

Banff/Canmore area, providing a link with one of Alberta's most respected institutions, the Banff Centre for Continuing Education.

The need to define educational programming to satisfy the requirements of licensing agencies and, at the same time, meet the expectations of an established audience, has been an ongoing dilemma for CKUA. In 1977, ACCESS prepared a White Paper providing a perspective on the situation and invited listener response and input to the planning process. Out of these deliberations came a Board of Directors' resolution that 10% of CKUA's broadcast schedule would be devoted to what was termed "formal education" programming and the remaining 90% to

"supplementary" programming. Further, in 1980, a longtime service of the Audio-Visual Branch of Alberta Education, Alberta School Broadcasts, became the responsibility of ACCESS. In the spring of that year, a production unit was established at CKUA in anticipation of the 1980-81 broadcast schedule requirements, not only of CKUA but also CBC, which at that time carried Alberta School Broadcasts.

It was an exciting time of expansion and innovation at the station. The new demands on staff and facilities required the co-operation of all departments. While the newly formed "principal-role" unit developed



1977: Michael O'Brien, chairman of the ACCESS Board, the Hon. Bert Hohol, Minister of Advanced Education and Manpower, and Larry Shorter, President of ACCESS, on the occasion of CKUA's 50th Anniversary

and produced some 200 programs in support of formal education in 1980-81, traditional services were expanded to include "Informal" adult-education productions. The producer/hosts of CKUA's music programming, and members of the newsroom staff, lent their considerable talents to the creation of documentaries and magazine-format materials of general interest to Albertans.

This increased activity continued for the next four years and generated some remarkable series:

"Listening to Literature";
 "Musical Compositions" with Tommy Banks;
 "Discover" with David Suzuki;
 "Novel Excerpts";
 "Co-operation and Conflict Among Nations";
 "Scientists of Change";
 "Women in Science";
 "The Social Costs of Unemployment";
 "Small Business Management";
 "Preparing for Public Performance";
 "Just Because We're Kids";
 "Ask An Alcoholic";
 "Foster Parenting";
 "Coping in the Eighties";
 "Education Today";
 "Recombinant DNA and Beyond";
 "Understanding Tomorrow";
 "Juveniles and the Law";
 "Something for Seniors";
 "Poetry: The Canadian West";
 "High School Storytellers", and many, many more.

In the area of formal adult programming, CKUA and Athabasca University have collaborated on a number of

productions including, "Ragtime to Rolling Stones", "Theatre of the Air", and several French-language studies.

We at CKUA are proud of the volume and excellence of programming. Over the years, many of our productions have gained recognition, nationally and internationally. In addition to awards garnered by Alberta School Broadcasts produced at CKUA prior to 1980, the following programs were chosen for attention:

Best of West in 1981-82 for "Roaring Twenties, Dirty Thirties";

Best of West Special Merit In 1981-82 for "Prairie Rattlesnake";

Best of West in 1983-84 for "Power Plays—Democracy and the Planned Economy";

Best of West Public Affairs 1983-84 for "Hiroshima Revisited";

ACTRA Nominations in 1983 for "Roaring Twenties, Dirty Thirties" and "The Great Gilly Hopkins", in 1984 for "Poetry: The Canadian West", and in 1986 for "*La Révolution Américaine: Les Années 1775 à 1781*."

And a program in the basic life science series "Listen to the Prairies" won for CKUA the prestigious Minister of Education Prize for Radio in the 13th Japan Prize International Educational Program Contest.

* * *

Production designed for the dual purpose of classroom use and broadcast use has been declining over the past few years. While CKUA, at the request of the Department of Education, has continued to create curriculum-related materials, much of it is



1983: "Something for Seniors" host Peggy Holmes and co-host Chris Allen in an unusual location



1982: David Suzuki, host of "Discover"

The years 1967 to 1977 were ones of reaching out. For instance, CKUA extended its broadcast range, and Edmonton's first LRT unit made a test run.

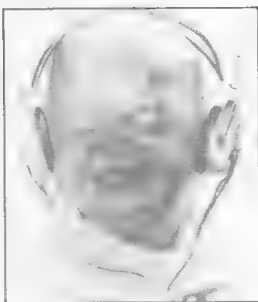
On January 2, 1969, France began selling off the wartime Maginot Line as apartments, the year before an American called Lieutenant Calley rounded up some of his soldiers and paid a visit to a Vietnamese village called My Lai.

for students enrolled in second-language programs. For instance, we are producing drama, literature, social studies, and music to support courses in French, Ukrainian, and Italian. However, it is unfortunate that, in a time when fiscal restraint coincides with an illiteracy problem of major proportions, formal-education material for broadcast is limited. Audio was always a cost-effective method of offering learning materials to a general audience. It is still an ideal means of distributing knowledge to a broad spectrum of "learners" of all ages. We have had proof of this time and again. Response to educational programs designed for classroom use and suitable as well for broadcast has been very positive. Adults not only listen to programs produced for students, but also seek to learn from these.

ACCESS NETWORK—CKUA AM•FM continues to lobby for formal-education broadcast projects in addition to those currently being researched and developed. We also continue to produce and air informal-education programs that complement the regular schedule. Of course, the mainstay of that schedule is music, carefully chosen and presented, from our extensive (and still expanding) library. But then, our listeners have always favored selections from the classics, jazz, blues, folk, and the best of contemporary music, together with news and other information designed to serve Albertans.



1981: musician Andrea Spalding, technical operator Alf Franke, producer Jackie Rollins, and host/writer David Spalding, with the Japan Prize won for CKUA



RADIO: THE FIRST WORDS

by Don Thomas
General Manager, CKUA



Don Thomas

The arrival of radio on the wide

open spaces of the prairies was greeted with every bit as much enthusiasm as the first transmission of the human voice by radio wave. That occurred on December 23, 1900, when Canadian-born Reginald Fessenden spoke to his assistant located fifty miles away at Arlington, Virginia. Fessenden recorded in his diary of that date . . . "this afternoon at Cobb Island, intelligible speech by electromagnetic waves has for the first time in the world's history been transmitted."

Reginald Fessenden was born in 1866 near Sherbrooke, Québec, and was educated in this country, but went south of the border to work in the development of electricity with both Thomas Edison and George Westinghouse. Fessenden's lot in life seemed to be trying to get out of the shadow of Guglielmo Marconi, whose ability to be in the right place at the right time was much greater. And Fessenden's lack of business acumen also meant that others wound up possessing the patents that rightly belonged to him. At any rate, his most famous broadcast was the one that set the stage for radio broadcasting as we know it today.

The ships of the United Fruit Company were equipped with receivers built by Fessenden, and he decided to air a special Christmas broadcast for them at 9 p.m. EST on December 24th, 1906. It consisted almost entirely of presentations by Reg Fessenden: he played Handel's *Largo* on his Edison phonograph, rendered "O Holy Night" on his violin, and read passages of Scripture. The program concluded with the

announcement that there would be a rebroadcast on New Year's Eve and Fessenden's wish for a Merry Christmas. For weeks thereafter, responses to the broadcast came from all over the North and South Atlantic from ships that had received the signal. Each expressed the excitement that was to be part of the reception of radio in the West as we entered the decade of the 1920s.

Out where the buffalo roam and the deer and the antelope play, the miles that separated people gave radio an ideal niche to fill. As early as 1914, Albertans with a technical bent were constructing sets that transmitted code, as well as playing with those fascinating crystal sets. The thought that the magic of radio waves could bring the warmth of the human voice and the beauty of music into the midst of loneliness and isolation was indeed welcome and exciting.

The West, by coincidence, also had its Reg Fessenden. He was W.W. (Bill) Grant, a man to whom the term "prodigious" has quite correctly been applied. Bill Grant had a talent for producing equipment that was ahead of its time. He was personally involved in the building of transmitters in such diverse places as Halifax, several United States' locations, Saskatoon, Lethbridge, Calgary, and Red Deer. (There is no count of the number of locations where he merely helped.) As was the case with Fessenden, Grant's considerable abilities lay in the invention, design, and creation of radio equipment, not in the area of business acumen. Had he possessed the latter, he might well have retained the rewards, financial and otherwise, that he so richly deserved.

October 13, 1970: Canada recognizes Red China.

On March 4, 1971, Pierre Trudeau marries a young lady from Vancouver called Margaret Sinclair, and look what that led to.

On June 17, 1972, somebody broke into the Watergate Building, and we all know what happened after that.

September 27, 1972, was the day that a fellow called Paul Henderson gave Canada a whole new meaning for the number 19:26. Paul was playing hockey in Moscow and, at the nineteenth minute and twenty-sixth second of the third period, he scored the goal that won the hockey series for Canada.

Grant had won decorations during World War I for his work in radio telephony for the Allies. His return to Canada found him in a foothills area southwest of Calgary, where he operated CYAA, a federal-government radio station that was a communications link with the Canadian Air Force's Forestry Patrol. It has been speculated that Bill probably got bored by the monotony of the job and, as a result, began playing music on the station in the evenings. (Reception of these broadcasts was reported from as far away as the B.C. coast and Honolulu,

Hawaii.) After a couple of false starts, he built a station at High River in 1921. The following year, he moved the operation to Calgary and gave it the call letters CFCN. In 1928, majority control of CFCN was taken over by H. Gordon Love, who had begun his broadcasting career with CFAC Calgary. Throughout his lifetime, H.G. Love was to be one of the movers and shakers of the Canadian broadcast scene.

Calgary was always a hotbed of radio development and, between the years 1922 and 1925, generated, on a short-term basis,

seven stations: CJNC, CHBC, CKCX, CFHC, CHCM, CJCK, and CKLC. Off and starting slightly ahead of CFCN in 1922 was CFAC. Operated by *The Calgary Herald*, it began on May 2nd as CQCA and in August changed its call letters to CFAC, which it retains today. *The Calgary Albertan* started CJCJ in 1927, the same year that CKUA was established. In 1948, CJCJ's call letters changed to CKXL, which the station used until recently, when it became CISS.

The radio scene in the provincial capital was just as active. In 1922, the Edmonton Radio Club



The CFCN Bronco Busters. Radio pioneer W.W. Grant is in the centre of the back row.

was founded by J.J. Dobry and operated out of a building not far from the old Empire Theatre. One of the advisors to the Club was G.R.A. (Dick) Rice, who gained experience as a navy wireless operator during W.W. I and came to Edmonton in 1920. The opening move into a full-time radio station was made by *The Edmonton Journal*. On May 1, 1922, the day before *The Calgary Herald* got into the broadcasting business, *The Edmonton Journal* went on the air with CJCA. The manager and chief announcer was none other than Dick Rice. Also in 1922, Hugh Pearson and Jim Taylor, late of the Royal Flying Corps and the proprietors of an automotive distributorship, decided to venture into radio by establishing CFCK. Within four years, with bank loans pressing, Taylor and Pearson decided the expedient thing to do would be to sell the station.

It may seem strange that at a time when everyone was experimenting with radio, the only buyer for CFCK was the University of Alberta. But, that's how CKUA came into being and officially hit the airwaves November 21, 1927. To help make ends meet, the University struck a deal with the Christian Missionary Alliance (CMA), a deal that permitted the Alliance to operate CKUA on Sundays. The arrangement proved to be less than satisfactory, and the Alliance soon established a station of its own. Enter again Taylor and Pearson, who, in 1933, were asked by the CMA to buy its station. They got into radio, for good this time, with CFTP. Taylor and Pearson then arranged with *The Edmonton Journal* to manage its radio station (CJCA) for a share of the profits. However, it was later made clear by the licensing authority that

they would not be allowed to operate two stations in the same city. So Taylor and Pearson opted for CJCA and turned over CFTP to Dick Rice and his partner, H.F. Neilsen. CFTP passed into history when it became CFRN, the "R" being for Rice and the "N" for Neilsen. Thus did another of Edmonton's long-time radio stations come into operation.

In those early days, there were many occasions when the sharing of a frequency by more than one station caused quite a bit of confusion for the listeners and taxed the ingenuity of the broadcasters. The tales vary with the teller, but one account receives general agreement. The evening that CKUA was to make its debut, there was difficulty using the assigned frequency. It was possible, however, for it to be heard on the frequency being used by CFCN in Calgary. Fortunately, Bill Grant was on hand in Edmonton, and a quick call to his station resulted in CFCN going off the air and CKUA going on the air.

Elsewhere in 1927, CKLC got going in Red Deer, with the assistance of the ubiquitous Grant. He built for the station's owners, the Alberta Pacific Grain Company (APG), a transmitter that would reach every part of the province, so that the Company could broadcast grain prices to all of their elevator operators. One of the key figures in CKLC was young Norm Botterill, who became one of the pioneers in broadcasting. CKLC remained in operation until 1933, when the Canadian Radio Broadcasting Commission made an offer to APG that it could not refuse. Basically, the offer amounted to, reduce power, or sell to the Commission. The Company sold! The price was \$10,000, and the Commission promptly dismantled CKLC. Red

Deer's next radio station did not open until 1949, when Gordon Henry, a former CJCA manager, founded CKRD.

Lethbridge got its station in 1926. Joc Palmer, a well-known aviator, joined forces with Bill Grant and his landlords, Tull and Arden, to open CJOC. (The call letters have an obvious reference to the founder's first name.) Perhaps the first demonstration of the effectiveness of radio advertising resulted in CJOC changing hands in 1928. According to Jim Allard in his book *Straight Up*, local businessman Harold Carson began advertising radio receivers and batteries on the station, and this proved so successful that Carson purchased the station from its three founders two years after it went on air.

Following the success of their management contract with *The Edmonton Journal* for CJCA, Taylor and Pearson organized a similar situation in Calgary. They approached *The Calgary Herald*, the owner of CFAC, and negotiated the same sort of arrangement for that city. The station manager was F.J. "Tiny" Elphicke, one of radio's early program innovators. (Tiny moved to CJCA in 1936.) This development was followed by an expansion that included Harold Carson of Lethbridge. Thus CJOC was brought into the group, and the company became Taylor, Pearson & Carson.

As early as 1934, the stations in the various centres of Alberta began joining together in networks to better serve their growing audiences. "The Foothills Network" is an example. It originated at CFAC Calgary and included CJOC Lethbridge and CKUA Edmonton. (Later, CJCA

replaced CKUA in the Network.) The main purpose of this linking was to broadcast a half-hour of grain and cattle prices and market information to as many Albertans as possible.

The success of Alberta's stations, and radio in general, is, in fact, based on the precept of service to audiences, witness the Foothills Network. That precept has made it possible for radio to survive all the onslaughts of various challenges for public favor. Radio has outlived the objections of newspapers, a depression/recession or two, more government commissions and studies than one would care to count, self-appointed authorities and critics, records and audiotapes, television and videotapes, as well as foreign competition on cable. The medium continues in good health because of the very

capable people whose career in radio happened to include contributions to a reassessment and recharting of the course the industry should take. And the names of those who led the industry in Western Canada right from the very beginning would be an honor roll of men and women intuitive enough to help plot that course.

With the change in listening habits brought on by the arrival of television, radio assured its future by becoming a very personal and immediate medium. Much like the general-interest magazine, which changed to target special-interest groups, radio began to devise program formats that zeroed in on a particular segment of the population it felt it could serve. To the basic ingredients of a specific type of music and news were added those other features

that would appeal to an audience and foster interest and loyalty. With technological advances, the medium has become a 24-hour-a-day part of the fabric of our lives, wherever we are. It started with the in-car radio, and then advanced to the personal portable, which means that, in many instances, in-home listening is equalled by the out-of-home tuning to favorite stations, another major factor in the diversity of programming available to Albertans. The people of this province were well served by their radio stations in the early days, and they are even better served today with a range of audio formats as diverse as that anywhere else on the North American continent. Seventy-one transmitters cover local communities in the province of Alberta and carry the types of programming that the people in those communities have



1947: CFCN's amateur show. On the far right is host Lorne Duncalfe (dubbed "the Pelican Man").

indicated they want and appreciate.

* * *

Back in 1927, the station that became CKUA had one AM transmitter which served Edmonton, more specifically the University of Alberta and its students. At that time, programming consisted mainly of evening lectures delivered by professors. But, because of the foresight and funding provided by the provincial government, directly and indirectly, CKUA was destined to become a one-of-a-kind radio operation. In 1948, it shared a first with CFRN and CJCA when all were granted the first provincial FM licences. CKUA's network has since grown to 16 transmitters throughout the province, making it possible for the station's unique AM and FM service to reach 85% of the population. There is no similar radio network anywhere in Canada.

Not only was CKUA among the first in Alberta with the new FM technology, but it also pioneered many other "firsts" in the Canadian broadcast industry.

In 1927, the station's control operator, Ed Jordan, invented the first "peak limiter" ever used in radio. His brainchild kept transmitters from going off the air when the volume being fed to them was too high. (Ed Jordan, now retired, pursued a successful career in the field of science.)

In 1928, CKUA broadcast the first Western Canada football play-by-play, the Edmonton Eskimos versus the Golden Bears.

The next year, the first school broadcast was aired.

In 1930, CKUA became the first Edmonton outlet for a national network broadcast.

The station was the first to broadcast plays by Alberta authors, initiated programming especially for the residents of the far north, and introduced broadcast commentaries from the Alberta Legislature during sessions of the Assembly. And there are still more "firsts", but the foregoing demonstrate that, in its 60-year history, CKUA pioneered radio material that is now standard fare on stations all across the country.

Because of its genesis in an educational milieu and its ongoing non-commercial nature—CKUA has been denied a commercial licence on at least three occasions—the station has found it possible to cater to many minority audiences that commercial stations find too small to be viable, a mutually beneficial situation. Thus, during six decades, CKUA's musical offerings have been classical, jazz, folk, blues, and the music of many cultures. Formal and informal educational programming has been broadcast and ranges from the famous Alberta School Broadcasts (including such recent series as "Musical Compositions" with Tommy Banks and "Discover" with David Suzuki), to such projects as "Ragtime to Rolling Stones", produced in co-operation with Athabasca University, and "Drugs, Friend or Enemy" produced with the co-operation of the College of Physicians and Surgeons of Alberta. News and current affairs are also part of the menu served up by CKUA, with daily broadcast of Question Period from the Legislature during the time the Assembly is in session.

In an age of tightly formatted broadcasting, CKUA's block-programming schedule is indeed unique. It has attracted some very loyal and devoted fans, who do not hesitate to make their loyalty and preference known as occasion necessitates. In terms of total audience, CKUA attracts about 4% of the available audience throughout Alberta on a weekly basis. This compares favorably with audiences garnered by other "public" broadcasters whose programming is similar: National Public Radio in the United States attracts approximately 2% of the available audience, while CJRT in Toronto reaches about 2.5% of the available audience.



Lorne Wallace gathering sound effects for the series "Walk in the Wild"

On August 1, 1974, Alberta bought Pacific Western Airlines, and on September 16, the RCMP acquired its first female recruits, when 32 young ladies were sworn into the Force.

In 1974, Fort Macleod celebrated a birthday. What made it a little different for an Alberta centre was that this was the town's one-hundredth birthday. It had been back in 1874 that Colonel James Macleod had arrived in that vicinity with his contingent of North-West Mounted Police.



1982 On location for "Cultural Crossroads" are CKUA members Nancy Sherbaniuk, Flo Giroux, and Cathy Ennis, plus cowboy guest.

On December 21, 1977, as the decade drew to a close, the State of Maine declared December 21 to be Chester Greenwood Day. Chester Greenwood invented ear muffs in 1877.

And the last ten years? They've been a time of testing. The first blush of well-being was fading on the rose but, on August 3, 1978, Edmonton hosted the Commonwealth Games, and Albertans came away with the realization that they really could operate in the big leagues. It was a time of testing, true, but the nice thing about being tested is that, if you pass, you move on to maturity.

It was in 1979 that Canada decided to bid for the 1988 Winter Olympics, and the choice was narrowed down to either Vancouver or Calgary. Two years later, in Baden Baden, it was decided that Calgary would get the 1988 Winter Olympics, and things haven't been quite the same in Calgary since.

And as the sixth decade runs out on us? CKUA pauses just long enough to take a deep breath, enjoy a backward glance, and then get down to the business of making its next sixty years just as sensational.

Public radio—and CKUA's on-air educational component in particular—is, like its commercial counterpart, still adapting and evolving to properly fill its reasonable place in the mosaic of the broadcasting system. This is as true of the larger scene in the United States as it is in Canada. Public radio, because of its public funding, serves the smaller, specialized audiences that are not commercially viable from an advertising perspective. The appeal of such broadcasting, therefore, is to the cultural and the educational, both of a formal and life-long learning nature, and to the esoteric and the eclectic. Public radio provides its constituent audiences with the services they require, just as mass audiences are served by the private-sector station of their choice. The result is a well-rounded multiplicity of radio formats from which one may choose to satisfy personal needs.

In recent times, the costs to the public purse of public broadcasting have come under close scrutiny by all levels of government on both sides of the border. Cash-starved economies dictate restraint in the spending of taxpayers' money. The result has been the need to seek financial support for public broadcasting from the people who are users of its services, and from businesses who agree with the worth of specialized programming. This practice is well-established in the United States with both public radio and television; has been going on for ten years at CJRT in Toronto; and became part of the ACCESS NETWORK plan with the first CKUA fund-raising campaign conducted during the month of May, 1987.

However, experience has shown that if public radio is to fulfil its

rightful place as part of a broadcasting system, it will have to rely to a great extent on base funding from levels of government. In return, public broadcasting has an obligation to meet the needs and wishes of the minority audiences that would otherwise be left entirely to their own devices. That obligation must also encompass the need for ongoing education. Because of our roots in the University, and current statistics pointing out that 24% of all Canadians are functionally illiterate, the staff of CKUA is particularly devoted to this aspect of the service. Because radio can adapt and is an economical technology, it is a survivor; it is readily available and convenient to use, playing an indispensable part in the development of not only *hearing*, but *listening*, and the exercise of the mind. Words paint a myriad of pictures that the mind must be trained to see and, in the doing, extend the horizons of all who listen.

Only very wise, or very foolish, people dare to predict the future with certainty. However, a wag once astutely observed that "to determine where you are going, one must know where one has been." Based on that, the future for CKUA will continue to be one of filling the needs of the minority audiences whose requirements are the educational and the cultural, the esoteric and the eclectic. It will be for us to broaden and improve what we do in all those areas—and we commit ourselves to this—so that we merit the funding we receive through the concern and generosity of both the provincial government and those who listen to our varied and unique programming.

A Last Word

As you might guess, this publication is the result of very hard work by a number of CKUA and other ACCESS NETWORK staff, as well as interested friends. We wish to acknowledge, and thank them all.

Special mention is due: John Runge and Bruce Evans who co-chaired the 60th Anniversary Committee. Sharon Vasey, who co-ordinated the massive research and kept track of the files. Jamie Smith who took on the job of editor, and John Domier, whose artistic talents are evident throughout.

This joint, dedicated effort marks well an important moment in the history and development of CKUA.

Again, thanks to all—and be assured we'll update the CKUA record as time goes by.



1980: Big Miller performs at the CKUA sign-on celebration in Red Deer.



1977: the CKUA Radio Players' reunion for the 50th Anniversary



CKUA's 1987 Staff, with ACCESS NETWORK President Peter Senchuk (front left) and the station's General Manager, Don Thomas (front right)

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(The Alberta Educational Communications Corporation)**

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CKUA's 1987 on-air announcers



Left to right: Sev Sabourin, Cam Hayden, Chris Allen, Mary Lou Creechan,
Tony Dillon Davis, Wayne Bezanson, Bill Coull, and Brian Rose.

CKUA's 1987 news staff



Left to right:
back row: Bruce Corbett, Doug Morton, Ian Gray, Terry Beeler, and Ken Regan.
front row: Pat Barford and Bob Brace. (Missing: Don Gillis.)



Left to right

back row: Eric Pedersen (Danish), Bob Allen (Scots), Adeline Ostrey (English), Sam Donaghey, Jr. (Irish),
Peter Noel (Hungarian), Arne Johannessen (Norwegian)

front row: Marianne Morse (Swedish), Leona Bridges (Ukrainian), Maria Chrzanowski (Polish), Kay Gleed (English),
Nancy Koshnur (Ukrainian)

missing: Rhuanedd Meilen (Welsh).

CKUA's ethnic programming has been an integral part of the broadcast schedule for many years. Program hosts from 12 different countries have provided music and information about their homeland on a rotating basis, Friday evenings from 9-10 p.m. and Sundays from 9-10:00 p.m. Their contributions have been a long-time labour of love for many of the hosts, as evidenced by these years of service: Eric Pedersen (35), Kay Gleed (33), Sam Donaghey, Sr. and Jr. (a combined 31), Peter Noel (28), Maria Chrzanowski (26), and Bob Allen (24).

TOWERING ACHIEVEMENTS

1975

October 1: CKUA-FM Edmonton commences broadcasting on a frequency of 94.9 megahertz.

1976

February 27: CKUA-FM Lethbridge commences broadcasting on a frequency of 99.3 megahertz.

June 23: CKUA-FM Medicine Hat commences broadcasting on a frequency of 97.3 megahertz.

September 10: CKUA-FM Calgary commences broadcasting on a frequency of 93.7 megahertz.

1977

November 21: CKUA-FM Peace River commences broadcasting on a frequency of 96.9 megahertz.

December 21: CKUA-FM Grande Prairie commences broadcasting on a frequency of 100.9 megahertz.

1980

February 23: CKUA-FM Red Deer commences broadcasting on a frequency of 101.3 megahertz.

1981

July 13: • CKUA-FM Hinton commences broadcasting on a frequency of 102.5 megahertz.

• CKUA-FM Edson commences broadcasting on a frequency of 103.7 megahertz.

• CKUA-FM Whitecourt commences broadcasting on a frequency of 107.1 megahertz.

• CKUA-FM Fort McMurray commences broadcasting on a frequency of 96.7 megahertz.

1982

February 1: CKUA-FM Athabasca commences broadcasting on a frequency of 98.3 megahertz.

December 21: CKUA-FM Drumheller/Hanna commences broadcasting on a frequency of 91.3 megahertz.

1983

January 14: CKUA-FM Spirit River commences broadcasting on a frequency of 99.9 megahertz.

1987

June 10: CKUA-FM Banff/Canmore (104.3 megahertz) officially signs on to coincide with Alberta Day at the Banff Television Festival.



This satellite dish near Banff is really a 22,000-mile-high electronic tower.

DATE DUE SLIP

[illegible]

urray—96.7 FM

Spirit River-

Grande Prairie F255

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Whitecourt—107.1 FM

Athabasca—98.3 F IVI

Edmonton—94.9 FM

CKUA province-wide—580 AM

Hinton—102.5 FM

103.7 FM

Red Deer—101.3 FM

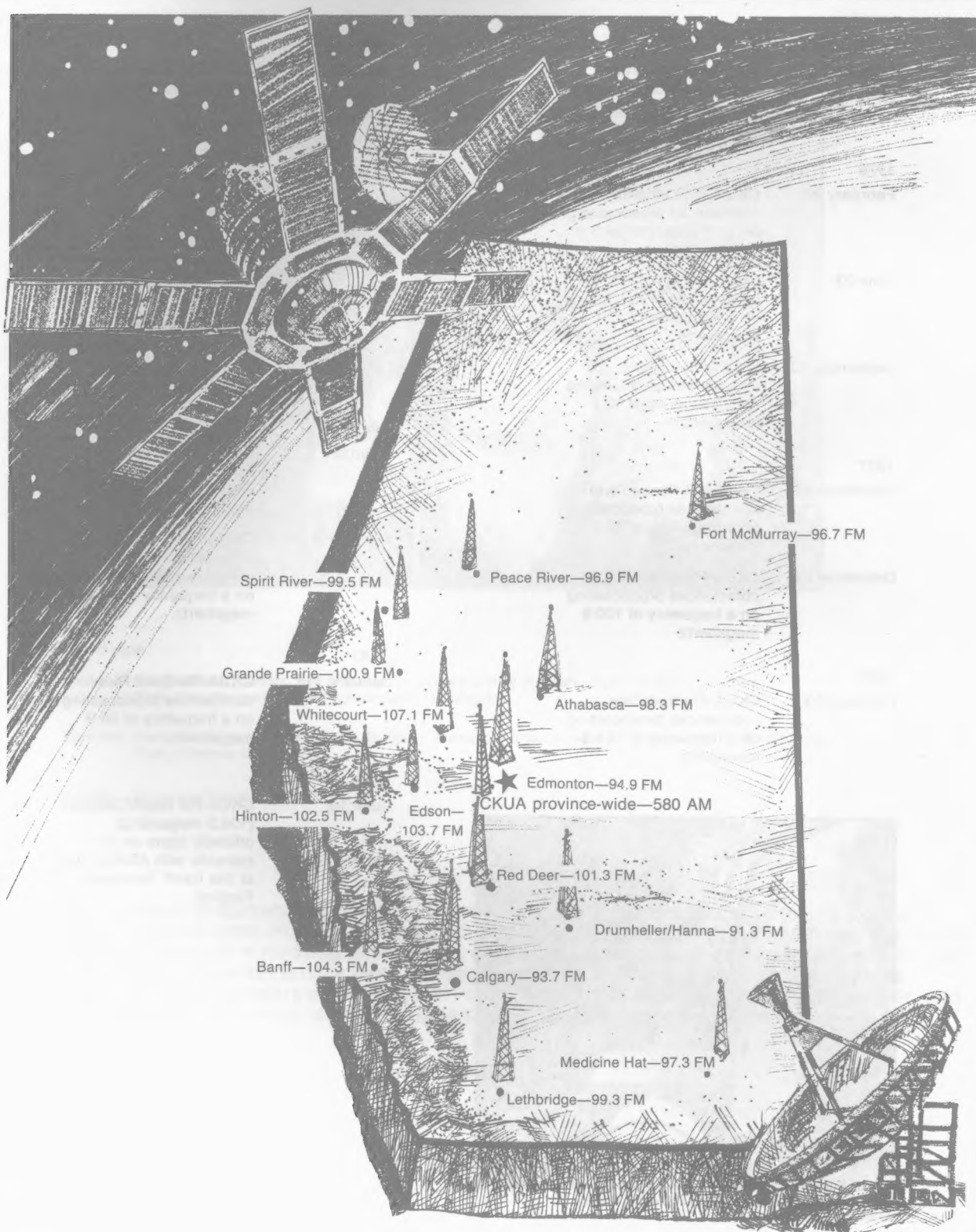
Drumheller/Hanna—91.3 FM

Banff—104.3 FM ●

Calgary—93.7 FM

Medicine Hat—97.3 FM

● **Lethbridge—99.3 FM**

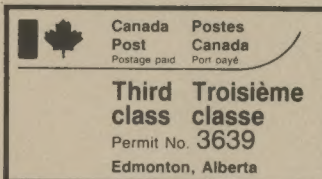




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